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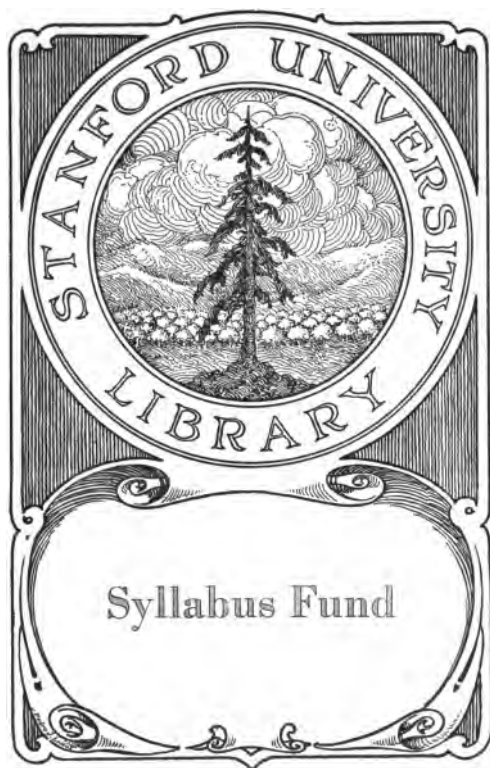
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**STUDIES IN MUSICAL EDUCATION
HISTORY and AESTHETICS**

SIXTEENTH SERIES

PAPERS AND PROCEEDINGS

OF THE

Music Teachers' National Association

FORTY-THIRD ANNUAL MEETING

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II.	1878	Chautauqua, N. Y.	James A. Butterfield
III.	1879	Cincinnati	Rudolf de Roode
IV.	1880	Buffalo	Fenelon B. Rice
V.	1881	Albany, N. Y.	Fenelon B. Rice
VI.	1882	Chicago	Arthur Mees
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VIII.	1884	Cleveland	Edward M. Bowman
IX.	1885	New York City	Smith N. Penfield
X.	1886	Boston	Albert A. Stanley
XI.	1887	Indianapolis	Caxila Lavallee
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XIII.	1889	Philadelphia	William F. Heath
XIV.	1890	Detroit	Albert Ross Parsons
XV.	1892	Cleveland	John H. Hahn
	1893	St. Louis	Edward M. Bowman
XVI.	1894	Saratoga, N. Y.	Edward M. Bowman
XVII.	1895	St. Louis	N. Coe Stewart
XVIII.	1896	Denver	Ernest R. Kroeger
XIX.	1897	New York City	Herbert W. Greene
XX.	1898	New York City	Herbert W. Greene
XXI.	1899	Cincinnati	Arnold J. Gantvoort
XXII.	1900	Des Moines, Ia.	Arnold J. Gantvoort
XXIII.	1901	Put-in-Bay, O.	Arthur L. Manchester
XXIV.	1902	Put-in-Bay, O.	Arthur L. Manchester
XXV.	1903	Asheville, N. C.	Rossetter G. Cole
XXVI.	1904	St. Louis	Thomas á Becket
XXVII.	1905	New York City	Edward M. Bowman
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XXXI.	1909	Evanston, Ill.	Rossetter G. Cole
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XLIII.	1921	Detroit	Osbourne McConathy

PART I—PAPERS

PRESIDENT'S ADDRESS—A MUSICAL AMERICA

OSBOURNE MCCONATHY

Northwestern University, Evanston, Ill.

THE music teachers of our country are interested and concerned in bringing about a condition of affairs out of which a musical nation may develop, and as representative of that profession the Music Teachers' National Association may well consider the problems involved in attaining this end. We teachers are not alone in wishing America to be musical. The subject is of equal interest to performers, composers, the many branches of the music trades, and to educators generally. Music lovers and amateurs, too, are anxious to see our country grow in ways musical.

To each of these different groups the idea of a musical America may present itself in somewhat different form. The music teacher has a vision of a train of gifted, interested, and intelligent pupils, with a fine background of environment and experience, eager to enter the ranks of the profession and destined to add luster to the fame of their instructor. The performer sees a calendar filled with remunerative engagements, with large and appreciative audiences greeting his every appearance, and long columns of eulogistic notices in newspapers and music journals. The publishers imagine a public earnestly interested in each new issue of their presses; the manufacturers look for a nation of homes well provided with musical instruments; while amateurs and music lovers long for well balanced seasons of recitals, chamber music, symphony concerts, and operas.

Truly such a prospect is inviting; such a condition would be the musician's millennium. Therefore the musician looks about him for signs which point to the coming of the day when these things shall be. And, looking, he takes courage and comfort in many evidences of progress towards his ideal goal. He finds symphony orchestras in many cities, some of them equal to any of the great orchestras of the old world. He finds opera of superlative excellence in New York and Chicago, and on the

roster of singers he notes with pride the names of many native Americans, quite a few in positions of prominence. He observes that recitals and concerts crowd upon one another in the halls of our larger cities, and that even the smaller cities are well supplied with recitals by visiting artists. He notes that the great music conservatories are thriving, and that private teachers are doing reasonably well in spite of the hard times. True, the music trades feel keenly the prolonged business depression, but we all hope that this is merely a temporary condition.

Signs of progress, therefore, are apparent, and the musician takes pleasure in them, even though he is not wholly unmindful of the existence of certain disturbing elements in his survey of the musical conditions of the country.

For instance, as he looks through the personnel of our symphony orchestras, of which we are so proud, he finds a woeful dearth of Americans. And where, oh, where are the American conductors? He is informed that our young musicians lack orchestra routine, and finds himself thinking around the vicious circle: The orchestra cannot accept the young American without routine, the young American cannot acquire routine except in the orchestra. What is the answer?

Our musician turns next to the Opera House, but here, too, he finds disturbing suggestion. It is quite true that the Metropolitan and Chicago Opera Companies present performances of unsurpassed excellence. But where, oh, where are the other cities to get their opera? The sporadic appearance of these great companies in the other cities of the country are too few and far between to really educate our people to an understanding or an enjoyment of modern opera. And even the old box office favorites now fail to attract audiences of a generation almost without opera experience and tradition. Then there is another question that is frequently raised in papers and music journals, namely, opera in English. From time to time we learn of a few performances in English, but the experiment is promptly discontinued. The audience has found the few spots where words are heard too excruciatingly funny. How ridiculous it seems to us Americans actually to know what the characters are talking about. Out with such inartistic stuff! But most of the time we are disturbed by no such reflections, and contentedly sink back to

our contemplation of living moving pictures with instrumental music performed by orchestra and singers. We are told by The Elect that opera is much better when performed in the language in which it was written, and therefore are prepared to accept the productions of "Faust" in *Italian*, "The Love for Three Oranges" in *French*, or some other work in several mixed tongues. Possibly the wise ones console themselves with the reflection that if the majority of our audiences really understood half the things that are presented in our up-to-date operas they would be either deeply disgusted or highly indignant. Perhaps it is better as it is. Then, too, when we hear some of our American opera stars sing in their own tongue, we wonder if possibly it is not true that English is difficult to vocalize, in spite of the pleasure we have had in David Bispham, Edward Johnson, and certain distinguished others.

Let us turn then, to the music trades. They have recently passed from an era of unprecedented prosperity to a business slump. An enormous volume of business for several years placed musical instruments in hundreds of thousands of homes, many of which had never before been so blessed. This brisk buying is unquestionably a splendid tribute to the growing interest in music throughout America. At the same time the thoughtful student feels that he should ponder over the information that the piano player represents more than sixty percent of the output of the piano factories. The phonograph business, too, has grown to astonishing proportions. As eagerly as we must welcome these evidences of a desire for music in the homes of the great American public, it is somewhat disquieting to realize that so large a proportion of our music is taken vicariously. Our reflections carry us afield to a realization that in other activities and interests we, as a people, are growing more and more toward the tendency of letting others do for us, instead of doing for ourselves. In politics, in athletics, and even in religion, we are increasingly content to sit on the sidelines and applaud or condemn the few who, for one reason or another, take the burden upon themselves. The musician is led to wonder if America may not be tending toward the same attitude musically. Also in this general connection, it is interesting to learn that jazz records, jazz rolls, and jazz sheet music so absorb the energies of much of the

music business that good music is almost crowded out. From all over the country reports are coming that in the Music Memory Contests so popular today, the greatest problem is to secure a sufficient number of the desired records. The phonograph dealers cannot get them from the jazz-overpressed manufacturers.

We have not yet discussed the American composer of serious music. The omission is not because there is none such to discuss. On the contrary, we have many composers whose productions are of a quality of which we are justly proud. And yet we cannot deny that, with certain notable exceptions, the serious works of our native composers not only are seldom heard outside their native land, but that even at home they beg unnoticed for a hearing.

Not long ago a distinguished artist now living in our country was telling me of a program of chamber music he was soon to give. Among other works named was one by an American composer of note. In a somewhat apologetic manner, the artist explained that he really thought it advisable occasionally to perform an American work, and that, after all, the composition on his program was really pretty good. I wonder why he thought it well thus grudgingly to encourage native music production. Fellow Americans, do you think that it was because the advertising of the performance of a composition of chamber music by an American would appreciably swell the box office receipts?

This whole subject is of absorbing interest because it seems necessary to study the problems suggested herein and others related to them as matters absolutely vital to the desirable development of this country through music. May I hope for your sympathetic attitude toward the statement that our country should be made finer and better and greater through bringing music to its natural, right, and proper place in the lives of our people, rather than that we should assume the attitude of expecting the country to encourage and support music because of a supposed debt that we as a people owe to musical art?

Do we musicians and music teachers really study the situation before us in this country, and, basing our attitude on actual conditions as they are, strive to bring about a condition in which America may find in music a true means of self-expression? Or do we approach our work with a preconceived idea of what ought

to be, encouraging only those musical activities which fall in line with our own ideals and discouraging all other musical activities? Further, if we hold a definite and clear ideal before us as a desirable musical goal, where and how was that ideal conceived? Did it come from a thoughtful study of America as a people, as a great nation in need of emotional self-expression, as a unique genius groping for a musical idiom?

We have frequently heard the assertion that America is a conglomeration of all races, and that therefore our musical expression must necessarily be a borrowed one. I question such a deduction. When in the Argonne our boys faced the most highly trained army of all time and outsoldiered the enemy in every way, it was no accident. Our conglomerate mass was actuated and inspired to do undreamed of things by a great unifying spirit, the spirit of America; the same spirit that must and will find a musical expression of its own, inherited of course from our varied ancestry, but merged and blended into a unified entity.

Another frequently repeated assertion is that music is a universal language. True, the great music of the world, like the world's great literature, speaks to all men's hearts alike. There is great music of Germany, of France, of Italy, of Russia, that is truly universal in its appeal, but at that we are well aware that to the musician's ear the nationality of the composer asserts itself in unmistakable terms in his compositions.

We all know the reason why this is so. The spirit of a people, the genius, the ideals, the emotions, will and must express themselves in a national idiom. Every race that is conspicuous for the great music that it produces is a race that can point to generations, nay centuries of music as a national expression of its people. The great artists of these races have usually sprung from the people, and their greatness has largely meant a power to express in truth and beauty the spirit of the people from which they sprang. Occasionally a Shakespeare or a Beethoven appears, and speaks great truths of all time and all places; but even those super-geniuses spoke in the language of their time and race.

Is it not reasonable, in view of the well known history of the music of all European peoples, to conclude that America can never find itself musically until music becomes a national vehicle

of expression, until our composers and our singers and our performers have something to say that voices America, until our plain people may listen to their native art and find therein a beautiful statement of their own thoughts, ideals and emotions?

There have been composers, both native Americans and adopted, who have believed in this line of argument to the degree that has led them to search for American themes from which to evolve music which might express our nation. Dvorak composed a glorious masterpiece in his "New World" symphony. But discussion regarding the source of his thematic material is futile because, forsooth, the whole texture of the work itself is a glorious expression of the combined characteristics of the Czech and Teuton. Only our pride and joy in its title and place of birth can excuse us for claiming the masterpiece as American. Of course Negro themes and Indian themes are real American themes, but they express only a fractional part of the spirit of this country and people. It is well for our composers to avail themselves of this thematic material, but let us all realize just what a small part of the heart of America is expressed through them. The same is true of Creole songs, songs of the western plains, and other music of sections of our country or groups of our people. Ragtime and jazz, too, express only a limited side of our national life, and that only in a temporary manifestation. And, moreover, let us realize that it is in the treatment of themes quite as much as in the themes themselves that the nationality of the composer is expressed.

Where, then, can be found the true musical expression of our people? Is there such a thing, and if not, can it be developed?

May I express the opinion that there is a way for our people to find musical self-expression. May I go further, and affirm the belief that there was a time when America was in a fair way toward the development of a national music from which an art expression might have developed.

Back in the second quarter of the nineteenth century this country began to realize its musical self and to take joy in musical self-expression. Quickly the spirit of music spread all over the land. Wherever settlements acquired some of the elements of stability the spirit of American music soon found itself at home.

The American musical instinct manifested itself in several distinct and unmistakably individual ways. Those were the days of the old fashioned singing school of which our grandparents have told us and which still exist in certain remote and isolated corners of our country. Those were the days of congregational singing and the volunteer choir, of musical conventions and the village band. Music in the days before the Civil War was a household and family social function, drawing people together in larger or smaller groups. Music served as a medium for individual and community expression; it drew closer the ties of family, congregation and community life. And, closely allied with the singing and playing of our grandparents was the folk dancing of the old Virginia Reel and Boston Fancy type. Everybody took part in the music of those days in one way or another. There were no drones, listeners or onlookers. It was a true time of a folk music in the making, of a people finding a natural musical self-expression. The music was crude, uncouth and wanting in finesse; but so were our sturdy ancestors in other respects. The music of those days was as true a reflection and expression of the people and time as was the folk music of any of the peoples of Europe. Neither must we fail to recognize the beginnings of a musical art in the simple but virile productions of Lowell Mason, George F. Root, Stephen Foster, and others whose works still live.

It is interesting to realize that a few years ago, when in the midst of the world struggle America sought to find a musical self-expression, our people instinctively turned to these old folk songs. With the exception of not more than half a dozen modern songs, America found self-expression in only the music of our grandparents or in the up-to-the-minute jazz. There was almost nothing between these two extremes.

This happy growth of a characteristically national type of music continued until a few years after the close of the Civil War, when suddenly it began to wane. The old-fashioned singing schools died away, congregational singing and the volunteer choir were replaced by the paid quartet, the village bands grew fewer, music in the family circle and the social group lost its potent charm. For some years choral societies struggled on, facing a gradual loss of interest from members and supporters. For a

time traveling opera companies did a thriving business, and many of us can recall the pleasure of hearing performances by the Bostonians, the Boston Ideals, the Duff, McCall, Wilbur, Emma Abbott, Carleton, Castle Square, and a dozen other more or less acceptable repertory troupes. All these companies sang opera in our own language. Eventually they were succeeded by such splendid organizations as the Emma Juch Company, the American Opera Company, the Metropolitan, the Boston, and the Chicago Companies, singing opera in foreign languages in a manner surpassing the wildest dreams of their modest predecessors, but to constantly dwindling patronage when on tour.

What was the reason for the sudden decline of our native music? Why did our American business men and men of affairs generally turn so abruptly from the universal social expression of their parents and actually assume an attitude of something stronger than mere complacency in disclaiming any kind of acquaintance with the gentle art of music? What first opened the gap between the music of the home, church, and community and art music, a gap that has grown ever wider until today there is a yawning chasm between the music in our concert halls and the music in the average homes of America?

No one would be so naive as to attempt to explain this unfortunate development as arising from any single cause. Modern life is becoming more and more complex, and every widespread change affects and is affected by a multiplicity of causes, often extremely difficult or even impossible to bring into clear relationship.

It seems to me, however, that there is one factor in the present discussion which deserves our serious study, and I shall attempt to discuss that factor, begging you to realize as I do that it is only one of many elements to be considered.

Shortly after the Civil War, the movement of Europeans to this country, already pronounced in the fifties, became immensely accelerated. There were many causes for this, political, social and economic. In those days a large proportion of European immigrants were of the better class, including many men of distinction. Among them there were well trained musicians who found homes all over the country, whereas before that time the

European musicians who came to this country had remained principally in New York, Boston and Philadelphia.

These well trained musicians from the art centers of Europe found a condition of musical affairs which to them seemed crude beyond expression. Coming from nations having a rich musical inheritance, developed upon the foundation of a splendid folk music by centuries of unstinted subsidies, they could discover nothing in the music of our grandparents which seemed even remotely worthy of their smallest consideration. Moreover they frankly and sincerely told our forefathers just what they thought of our music, and the plain American people of that day accepted their word as law and promptly abandoned the pursuit of musical enjoyment along the old familiar lines. The unfortunate part of this ready acceptance of European standards soon manifested itself in a number of ways. The highly organized music of the European teachers and performers was quite as foreign to the great body of American people as was their language, dress, appearance, and social customs. It expressed emotions, thoughts, ideals altogether outside the realm of American experience. As is the case in most other walks of life, the things we do not understand do not interest us. Our self-sufficient American business men were led to believe that the music they understood and enjoyed was unworthy of their consideration, and they were quite conscious that the music approved by these queer and unintelligible foreigners was far beyond their comprehension. Naturally the result was a loss of interest in all music, which soon resulted in a contemptuous attitude toward all good music and all musicians.

Nevertheless, there were devoted young people whose love of music was not to be denied. In spite of frowns, discouragements and rebuffs, they eagerly followed the new leaders into the realms of the musical art which they had brought from Europe. These youthful enthusiasts were frankly told that while they might possibly reach a certain degree of technical proficiency under their teachers in this country, to truly understand the significance of the art they were studying a sojourn in the atmosphere of Europe was absolutely essential. So abroad they went in constantly swelling numbers, and on returning they naturally magnified to the utmost the advantages which their foreign

training had given them. All of which was done in perfect sincerity. The social conditions, traditions and customs of which European music was a logical outcome and expression were too strange to our youth for them to adopt the foreign musical expression without some background of experience in the environment from which that music sprang. Of course, our young people came back from Europe full of enthusiasm for the highly organized and rich art they had studied and for the prominent leaders in that art with whom they had come in contact. And naturally they frequently outdid in eccentricities the foreign teachers in America and the European masters whose ardent disciples and champions they had become. All of which had two unfortunate results: first, it brought about a condition which made the European label essential to musical success in this country; second, it still further widened the gulf between the average American citizen and his understanding and enjoyment of good music.

Many of our enterprising young Americans have made notable progress in their art and yet we are confronted with the incontrovertible fact that, outside the realm of vocal music, few indeed are the Americans who have won a place of real esteem in the minds and hearts of European musicians either abroad or in this country.

May we not seriously question the wisdom of some of our generous citizens who are sending our talented young composers to Europe for several years of study? Is this organized effort to develop American composers directed along lines that are altogether best for American art? Is the musical self-expression of our young composers developed along the most natural lines by placing their education in the hands of teachers whose outlook on life comes from a widely different environment? May we not ask ourselves if this procedure is destined to develop an American school of composition?

The purpose of this address would be grossly misunderstood if it left the impression that I am opposing either the foreign musicians or the music which foreign peoples have contributed. On the contrary, the great music of the world, from whatsoever course it has come, is a priceless heritage which the American musician and music lover must cherish and cultivate. It is only fair to urge, however, that the American music student should

be trained in the music of all nationalities and schools and not limited through the prejudices or narrowness of his instructor to the music of his instructor's nation only.

The conclusions to which my thoughts on the problems of this paper lead me are that our country can become truly musical only by a development from within. Our people are naturally musical, not only because of the great proportion of our population which has come from the musical nations of Europe during the last two or three generations, but because the Americans of pre-Civil War days demonstrated an unquestionable desire for musical expression. Moreover, America is proving its interest in the typically American way of annually spending huge sums of money for music. Of course, the great bulk of this money is spent for music of a kind that the musically educated person must deplore. Which fact merely accentuated the necessity for training the people of this country in music which expresses their own better sentiments and emotions.

The American music teacher is faced by a serious responsibility. To withdraw from the great current of American thought and dwell in the rarified atmosphere of pure and elevated art will in reality lead to a condition which means the loss of his influence on the development of American music. For let us make up our minds to one thing, and that is that the real American music, like the real music of France, Germany, Italy or any other people, is the music which awakens a response in the minds and hearts of the great body of intelligent people of the country. We must admit in all candor that the great body of intelligent people of America are not interested in the musical offerings of our concerts and recitals.

If the historical narrative of this address is at all an accurate statement of events leading up to present conditions, it is worse than futile to accuse our average citizenry of lack of finer musical perception and then to proceed indefinitely along the lines which have resulted in the national musical situation of today.

Far be it from me to appear in a pessimistic role. On the contrary, it seems to me that the last few years have seen a widespread movement along the lines that will inevitably bring music to its own among us. Community singing during the recent wartimes, the tremendous activity in all lines of public school

music, the availability of the best music through player and phonograph, opera by wireless, the music memory contests, singing at Rotary and Kiwanis and other clubs and lodges, the awakening of interest in congregational singing, the revival of interest in amateur bands and orchestras, the revival of home singing and group playing, all these things point to a sure and early return to the attitude of our grandparents toward music as a social force.

Another hopeful sign of the awakening of a national musical consciousness is the increasing number of compositions by our young musicians which are frankly a departure from the European idiom and an expression of music as understood by the average American. Also, I might mention the widespread interest shown by parents everywhere in the musical education of their children, an evidence of a realization of the desirability of some association with music in the building of a well-rounded life.

We may think of the relationship of the people of America with the art of music as three-fold, namely, professional, cultural and social. The musician or music teacher is apt to recognize only the first two of these relations as worthy of his consideration. But in the building of a musical people it seems to me that the social power of music is of at least equal importance in the scheme of development.

It would be a pleasure to suggest the many ways in which it seems to me that music may acquire a finer and better influence on the social life of the American people. It would be of interest also to discuss the possibilities of cultural and professional musical development among our people growing out of a wider use of music in home, social, and community self-expression. But the purposes of this study of the musical problems of our country will have been achieved if I have suggested to the thoughtful music teacher some of the necessary matters for his consideration in playing his part in the building of a musical America.

THE TREND OF MODERN MUSIC

LEO ORNSTEIN

New York City

It is scarcely necessary to remind you that the human race is continually acquiring new ears. We not only hear differently than did the people of a hundred years ago but we hear differently than did the people of the generation that preceded our own. It is not even by ten-year cycles that this change in the power of hearing is taking place. The entire modern world is accelerated. Generations are produced, in America particularly, not every fifteen years, but every five, or even four. Our ears are evolving in subtlety with a much greater speed than did the ears of the people at the time of Bach, or even Beethoven. What once took several generations to accomplish is now done in a few years. It is not only the natural tendency to refine our senses that has produced this acceleration, but the mere mechanical facilities of modern life have conduced to this speeding-up process. In olden days, when printing and channels of circulation were not as developed as they are today, composers were not as immediately in contact with one another. A man might write an important work and those of his contemporaries who were in a position to best benefit by his experimentation would not hear of it for years to come. Because of the general condition of life, it was not as possible for an era to crystallize as quickly into a single expression; for composers to exhaust the possibilities of certain sets of sensations. But today we live in a world of high-power machinery. We have a new body—the immense arm and legs and mouths created for us by inventions and technical perfections. As a result of this, we live much more on each other's doorsteps. We live more in contact with each other. What happens in Bombay on one day can be made known the next to the entire world. We have gotten a new set of nerves. We are, in certain respects, more sensitive, more vibrant. In consequence, the ear is becoming able to distinguish between more and more subtle harmonic differences, to sense harmonious relationships between what at another time appeared to

be completely unrelated and unrelatable tones, to accept as self-understood certain logical processes which in other ages it was necessary to fully state.

I will not dwell upon this matter in any lengthy terms. You all know well that this process has been going on since the time of the origin of music; that each generation of composers has automatically transgressed certain limitations which in the previous era did not interfere with the complete self-registration of composers. It has now become rather tiresome to repeat the story of the minor thirds of Bach's days which shocked the worthies of music; of the well-known instance in which Beethoven floored his contemporaries by commencing the sonata in E flat major with the two-seven chord; of what seemed the sudden changes of Wagner that so infuriated the terrible Dr. Hanslick of Vienna; of the consecutive fifths of Debussy, and the absence of the transitional processes in Strauss' changes from one key to another.

I will now go on to discuss the question of how this transgression of the limitation within which the composers of the last generation worked has taken place in our own time. No generation can fully express itself through the convention of an earlier age. Inevitably a composer is driven to new modes of self-registration. For the new sort of life that is in each generation and that is forcing itself outward in each sincere artist, does not take a form already established. The creative imagination is not interested by what has already been accomplished; it is always trying to conquer new provinces of matter, to relate more and more of the universe to the spirit of man, to embrace more and more of inanimate nature in its sympathy. In consequence of this, the imagination of the individual composer is continually being driven to coördinate elements that at other times appeared absolutely irreconcilable. You must not think that any composer, or any artist, for that matter, sits down with a definite program in his mind. No, that is not at all the way in which new vital art is produced. A living musician will continually keep on hearing new rhythms and new combinations of sounds. They come into his head from nowhere, just as ordinary thoughts come into the heads of everyone. Everyone has had the experience of having some past event suddenly return to his mind and give him a sensation of pleasure or of sor-

row. This is what is continually taking place in the composer, with the difference that through his gift his sensations appear transformed into thematic material, into rhythm, into tone. In the process of organizing these inventions into musical form, the composer is being continuously pushed to transgress the limits within which the generation that preceded him has worked.

What happened in the case of the successors of Debussy was merely this: they found that under necessity in expressing themselves, they had to use consecutive minor ninths, consecutive major sevenths, and consecutive minor seconds. With this practice all theoretical limitations of combination of tones have been removed. The men who have been developing the art of music since Debussy, have been forced to preach what they practice; that is, that all tones, under an intellectual and emotional stress, can be incorporated with each other. As a result of this, theorists are deducing all kinds of scales from the new music. One is called the duodecuple scale, or scale of twelve tones.

You must not think that the composers who broke the limits set for music by the generation of Debussy were conscious of each other. I am sure that at the time he was entering the new paths Strawinsky knew very little of what Schoenberg was doing. I know that I, myself, for instance, had already composed my *Dwarf Suite*, *Wild Men's Dance* and various other pieces before I ever heard of Schoenberg or of Strawinsky. Indeed, it was only early in 1914 that Leschetizky, on hearing some of my compositions, informed me that there was another person, right in Vienna, working along the same line and that his name was Arnold Schoenberg. Then, when I got to Paris, Calvocoressi told me that there was another composer, a musician of highest talent, who was working in a direction similar to mine — Igor Strawinsky. As for Scriabine, I scarcely believe he was at all conscious of the fact that anyone else was entering the regions into which he, in his later works, was penetrating.

I will here again repeat that it was only after the first of the radical compositions of these composers had been written that any theory covering their work was developed. Then it was only that Scriabine, for instance, developed the theory that he was building up his compositions, not on the triad, but on fourths —

the fourths in which the overtones sound when a note is struck upon the piano. For this reason, his scale has been dubbed by Dr. Eaglefield Hull, the English aesthetician, as "nature's scale."

We do not claim that the ultra-modern composers are necessarily great composers. It is possible that they are. It is also possible that they will not figure very largely in the history of music. That is for the future to say. As a matter of fact, I do not for an instant think that any musical period that has occurred since the time of Bach has surpassed that of the great cantor of Leipzig. But it is necessary that every period, great or small, express itself. If it did not, the process of evolution would merely be retarded for a generation or a century. The time that took up the development of music would then have to go through processes that should have been transcended long since. I am very glad to say that it is not in our power to cease from expressing ourselves, and that every age, great, or like our own, patently a period of transition, has to give itself for what it is worth. The individual men whom I am going to discuss briefly are, therefore, interesting to us, not for the reason that they are great composers or not, but for the reason that they have expressed their day. They are, therefore, bridges to any future evolution in the art of music that life has in store for the human race.

Undoubtedly the three most interesting personalities in the contemporary period are Scriabine, Strawinsky and Schoenberg. Now, although from a superficial and merely theoretical point of view there appears to be a great similarity between them, intrinsically, there is as great a dissimilarity between their styles as there is between that of any composers. Scriabine, to begin with, was undoubtedly the most sensitive of all three, and probably the most inspired. Out of a volume of sound he appeared to be able to pick always the most essential notes, the notes that were absolutely necessary to the form of the piece that he was writing, and that could not be replaced by any others. That he is one of the great masters of form is undeniable. Careful analysis of some of the shorter pieces, among the longer, of the ninth sonata, exhibit a comprehension of development of material which almost verges on the uncanny. Take the sonata, for instance. Beginning with the first and second subjects, the entire composition is a constant

and uninterrupted growth. The work has a dimensional quality of its own. In it is a restless evolution of ideas out of those already stated, which does not cease until the coda has been reached. While there is a certain aristocratic aloofness in Scriabine, it is not really coldness. What produces this apparent reticence is the fact that he uses so few lines, is so sparse in the quantity of sound which he employs. Scriabine is undoubtedly the great romanticist of the ultra modern school. His delicacy comes from the fact that he transcended his grief, so that it no longer became a matter of sobs and moans and tearing of hair, but became something beautiful in its purity and calm. It is grief that we feel in his work, but it is grief under the greatest control, where it almost reached the strangulation point.

You will, of course, understand that these remarks about Scriabine refer entirely to his compositions for piano. The piano was undoubtedly his natural mode of expression. There was a certain unfolding in his compositions which only the pedal could make possible. His orchestral works, though showing much talent, are far less characteristic of the man. There are certain significant moments in Prometheus, of course, but it will be through his piano works that his influence will be felt.

Strawinsky, however, is the very opposite from Scriabine. Whereas Scriabine uses just a few notes to create a certain effect, Strawinsky immediately employs tremendous bodies of volume. That he has not the sense of continuity that Scriabine had, is not to be denied. His greatest virtue is his rhythmic invention. He, of course, more than anyone else, is a complete expression of his age. There are moments in his work when one feels as if the very stone buildings had in some way loosened themselves from the ground, and begun a sort of savage dance. Strawinsky as a temperament is continually in action. While Scriabine is the more contemplative type, Strawinsky is continually in a sort of flux of restless activity.

I do feel, after all, that Strawinsky has limited himself in music to what I should call the "tableau," where you see one picture after another; and while these successive pictures are in a way an outcome of each other, they are not really outgrowths as they should be. The sense of movement is the supreme thing in

Strawinsky, the moving spirit in his work. It is high time for him to cease producing mere dance music. He has probably written the most magnificent dance music since the Bach suites, but he ought not to limit himself to writing mere ballets. He ought to commence writing music in the abstract, music that is its own end, and does not depend on any accompanying choreography. He ought to be doing composition in which the sound is the end in itself, where the sound exists for its own sake, and not for its descriptive and illustrative value. It is to be hoped that Strawinsky may tire of being so eternally clever, and go deeply into himself. He has become too absorbed in the sparkling peasant colors. It may be, of course, that that is his medium, that what he can do best is to give just the flaming colors and violent movements, but it seems as if there were really more in him, and that, were he only to sacrifice a little of his brilliance, perhaps even of his passion, and turn more into himself, a very great musician might well appear.

Schoenberg, for his part, is a modernist with all the instincts of a Brahmsite. He is a modernist in outward form, but within he is a thorough born Brahmsite. One need only inspect the three piano pieces, *Opus II*, to see under what complete dominance not only emotionally, but to a certain extent even technically, he is under the influence of the German master. Schoenberg is an intellectualist first and foremost, an intellectualist of the keenest water. One feels from internal evidence that with him, at least, theory always precedes rather than follows composition. One feels always that he has had an intellectual concept, which he attempts to translate backward into an emotional experience, rather than vice versa. Schoenberg's province is rather that of the *Quartet Opus 7* than of the piano or the five orchestral pieces. He feels the post-Wagnerian idiom much more livingly than he does the idiom which he has created for himself in his later works. The most extraordinary thing about Schoenberg is, of course, his form. His sense of form, even in the five orchestral pieces, is extremely interesting.

Of contemporary composers, probably one of the most significant is Ernest Bloch, at present, as you probably all know, a resident of Cleveland. While of course his mode naturally be-

comes limited through his constant application of the Hebraic motive, within its own limits his style is naturally almost perfect, as magnificent as that of Scriabine.

There has recently appeared both in Italy and in England, a set of young composers, neither of which has yet shown anything of marked significance, or of real inspiration. All these composers, both British and Italian, are inordinately clever. They are all able to get motives. But they none of them get themes, and out of these themes develop their compositions. They remain at the motive stage. They all seem to be absorbed in the whirl of cleverness which spreads all over the globe, and to remain there. While certain things of theirs are quite charming, like the *Films* of Casella and the *Poemi Asolani* of Malipiero, they are all extraordinarily short of breath, and do not have, so it seems, the power of sustaining. Of the younger men in England, Goosens appears to have the most talent. At least, his piano compositions sound, which is already something. Of course, Casella, for instance, is an excellent musician, who may eventually evolve for himself a personal expression; but, for the present, he is enmeshed in the mannerisms of all the stronger men who surround him. The placard which ought to be hung in the room of every composer nowadays is "Let us cease to be clever and begin making music."

THE MOVEMENT FOR A NATIONAL CONSERVATORY OF MUSIC AND FOR A SECRETARY OF FINE ARTS IN THE PRESIDENT'S CABINET

J. LAWRENCE ERB
New York City

THIS is not a historical sketch, nor is it an attempt to make a survey of the movements and accomplishments which have signalized the attempt, within the past half-decade, to focus public attention upon a national conservatory of music to the end that the national Congress may see fit to charter and support such an institution. I am rather concerned at this time with the broader aspects of the matter, with the long look ahead. From my conversation and correspondence with musicians and music educators the country over I am forced to the conclusion that, as matters stand, *the strongest opponents of any specific movement toward creating a given institution at a given place are the musicians and music teachers themselves.* To be specific, during the past five years, while there have been before Congress bills for the establishment of a national conservatory of music, there has been no concerted movement among those most vitally concerned either to promote the bills or to modify and improve them. True, the Federation of Musicians (the Musical Union, so called) and the National Federation of Music Clubs — a purely non-professional organization — have labored valiantly, both to promote and to improve the proposed legislation; but professional musicians and music teachers have been conspicuous by their absence in the campaign.

Like so many other forward steps, everybody believes academically in a national conservatory. To begin with, our American tradition of education at public expense demands it. We are in the habit of going to institutions supported either directly from government funds or indirectly from public and private subscriptions for all our education, and the considerable change in attitude of school and college and university authorities in adopting

a more liberal policy toward music has only served to emphasize the essential place of music in the rounded educational scheme.

Then, the experience of the European-trained or European-travelled observers has emphasized the place of the government-supported music school in the scheme of things, and they have been among the strongest protagonists of the national conservatory idea, sometimes, unfortunately, in their zeal forgetting the essential differences in social and political organization which make the status of such institutions entirely different in Europe and America.

Professional pride and, to be frank, dissatisfaction with the private music schools, with their fundamental compulsion to be self-supporting on the one hand, and with the collegiate and university music departments naturally subordinating music the art to music the educational agent on the other, have inevitably turned the thoughts of all true music lovers toward an institution of national scope, divorced both from commercialism and too much subordination to the academic atmosphere.

These same factors, together with the vastness of the interests involved and the increasingly important place assigned to music in our social and aesthetic (and perhaps spiritual) life even by the layman, have brought to public attention, too, the wisdom of some representation in the presidential Cabinet for music and the kindred arts. Without delving at all into statistics, it is only necessary to remind you that the combination of arts and crafts representing the drama, music, and the other arts involves an investment and volume of business which place it well up among the first half-dozen business interests in the country. The importance of music and art as a business proposition alone should entitle them to some definite recognition in a government which, after all, reflects the economic situation fairly well.

Now, having stated those self-evident propositions about which there is little likelihood of disagreement, I should like to take the next step and indicate briefly what it is that we mean when we speak of a national conservatory of music for the United States of America. First, we do *not* mean an institution to supplant or eliminate by competition or compulsion any existing institution of any kind whatever. If there is not a special field as

yet unoccupied and likely to remain unoccupied unless filled by the particular institution proposed, then I for one am not enthusiastic in attacking the campaign. The remarkable schools and conservatories which have been built up through individual or collective vision and enterprise have that inalienable right guaranteed to so many cherished objects by our national constitution, and it is not the business of the United States Government to compete with all its resources against a private or state or municipal enterprise. But it is neither my business nor the business of any other person or organization to attempt to foretell or to any considerable extent to influence in detail the kind of institution it is to be. That is the job of those who will be charged with the grave duty of developing the institution after once it has been chartered and provided for. The character of musical problems changes too rapidly and too completely in even a decade for any wise man to attempt by pre-natal influence to determine what kind of institution this shall be.

Neither is a national conservatory to be an institution to train, free of charge, every person who cares to apply for instruction. Strangely enough, many intelligent persons have thoughtlessly assumed that this was the intention of the promoters of the national conservatory idea, and, spurred by entirely proper self-interest, these persons have accordingly adopted an attitude of antagonism, or, at the least, indifference, to the whole scheme. Obviously a national conservatory, while it is to be absolutely democratic in that it is to be open to any person whatever, regardless of "age, sex or previous condition of servitude," shall be at the same time the most exclusive, high-toned and aristocratic institution—in the sense that aristocracy represents the select few—in the country. Just because it is a national institution, with the authority and resources of the nation behind it, shall the national conservatory stand for quality and the highest ideals undisturbed by the necessity to make ends meet or to conform to an academic scheme or to advertise itself by splurge and splash. Being unique in its function, it must be unique in its method as well, competing with no other, supplanting no other, only supplementing for the most-talented few all other agencies that are available.

Once more, a national conservatory is not in any direct sense

a licensing or standardizing agency. The problem of accrediting and standardization is too large to be discussed here, but it is obvious that a national conservatory which attempts to interfere in professional matters outside its own curriculum and artistic activities is treading on dangerous ground and will inevitably stir up as many enemies as supporters. As a matter of fact there is nothing necessarily inherent in the scheme of a national conservatory which in any way infringes, except indirectly by example, upon the rights or prerogatives of any other musical or educational agency whatsoever.

But it is not my desire to deal unnecessarily with negatives. The national conservatory is a positive, constructive force, or it cannot claim the support of the army of musicians and music lovers without whose support it can never come into being, much less persist. Briefly, the national conservatory should be a super-school, a place where the finest talents may receive the finest training which this nation can give them, so that they may become composers, performers, conductors, critics, music-journalists, master-teachers, investigators, music-litterateurs, experts in music stagecraft and pageantry, organizers of musical enterprises, and in every way the master-minds to produce and direct the myriad musical activities and manifestations of this great people.

Such a conservatory must play no favorites. Entrance as well as all honors must be earned in open competition with everyone who is qualified and inclined to compete. But, on the other hand, no type of honest musical enterprise may be denied admittance because it fails to conform to the standards of some other form of musical expression. It must be an institution of, by, and for the whole nation, with nothing short of service to the whole nation as its goal.

Assuming that up to this point you have "accepted in principle," at least, the statements made, I should like to go a little further and suggest what I consider the next steps in striving for our goal. First, I should say that more essential than anything else is the attitude on the part of everyone interested of forgetting non-essentials or matters which properly belong later and of driving straight for our objective. What we want is a *national conservatory*, an institution for *conserving* all good musical enterprises,

by education, research, demonstration, and whatnot. Until we get it, we cannot do anything with it. Hence all discussion of curriculum, policy, organization, and a multitude of other details that have to be dealt with in the conservatory after once we have it, is beside the mark. The most serious fault of every bill yet presented to Congress has been that it included too much. If only the musical profession and its great host of allies would agree to eliminate everything except an authorizing bill with provision for a board to study the problems of organization and report its findings so that they might later become the basis for such organization, the matter would be much simplified. Let us leave until later those sincere and acrimonious discussions which are so characteristic whenever two or three musicians are gathered together, and which so stand in the way of progress, especially wherever others than musicians are vitally involved.

For the reasons stated I believe that the present (Fletcher) bill which is before Congress demands the support of all who are interested in the national conservatory ideal. It still contains some things about which there is room for difference of opinion, — but even the Constitution may be amended, and if experience proves the necessity of amendment to the present bill, it is much easier to bring that about than to convince the legislators in the first place that the bill should be passed. Nevertheless, since the bill is still in committee, it is not yet too late to eliminate or add in essential matters, although it is only fair to state that already there has been so much of both at the hands of public-spirited musicians and representatives of certain organizations that the need for change has now been reduced to a minimum. This association and every other similar organization in America should within a short time go on record as favoring the Fletcher Bill, and still more, each organization should make its interest known in no uncertain terms to members of Congress and to Senators, so that there may be some indication to these gentlemen that those most vitally interested have every intention of protecting their interests.

Just as the Government found room among the official family of the President's advisers for representatives of one great interest after another, so it is inevitable that sooner or later others now without the pale should be admitted to the inner circle. It was a

century after the establishment of the Government before agriculture, the most essential industry of them all, was represented by a secretary, and even later when labor and commerce found places by the Cabinet table. That the great idealistic, inspirational elements represented by music and the other fine arts must eventually be included seems to be inevitable. Certainly the importance and magnitude of the interests involved would justify or even demand such inclusion. Perhaps the establishment of a national conservatory would do as much as any one thing to bring this about. Usually a new activity grows out of an old. When the place of music among the various governmental agencies — army, navy, education, Americanization, and so forth — becomes so large that it occupies an undue proportion of the time of other departments, the easiest solution will be to create a new one. Hence, every movement that will tend to increase musical and artistic activity in any governmental department will hasten the day when the fine arts will be organized into a department all to themselves. In the meantime it would be well to remember that logically, before a secretary of fine arts, should come a secretary of education in whose department the fine arts should be represented; and a movement for a secretary of education — a movement which has much greater promise of early results — might well be considered as a proper activity aiming toward the ultimate department of fine arts.

What is needed is a better understanding of the movements indicated by the title of this paper. They are both essential to the best interests of the musical profession and should receive the universal support of musicians, musical educators, and music lovers. If properly promoted and organized, they will provide the capstone to that wonderful edifice of music-making and music-loving which has so gloriously grown within the past few decades, dazzling us no less than the world at large. If allowed to fall into unworthy or inefficient hands through our indifference, we have only ourselves to blame; but it would be a shame and a tragedy if that were allowed to happen.

It is the privilege and duty of every person who wants to make America more musical to assist in an immediate and high-pressure campaign of publicity, aiming, first at the establishment of a national conservatory of music (including perhaps some of the

allied arts) and then at a secretaryship of fine arts (also, of education; for, since we must enlist the help of the non-musical in order to win our campaign, it is only fair that we should make their campaign for raising the status of education ours). Such a campaign should first influence public opinion through school, press, pulpit, and social intercourse, and then, through aroused public sentiment, should work on the delegated representatives in Washington, who will act when they hear the voice of the people (or that part of the people whose voice they recognize), and not until then. If the Fletcher Bill has behind it enough of the support of those who are interested directly — and they represent as I said before, one of the greatest of our American industries — as well as of those who love music for its own sake, it will pass. If, however, through indifference or lack of organization it should fail to pass, we must simply consider the campaign prolonged and by better organization next time we shall marshal our forces and, learning by experience, drive on with more intelligent direction until we reach our objective. No movement so universally endorsed can fail if properly organized and directed. It is, therefore, our privilege to help ourselves by helping the cause of music in America in promoting these great enterprises.

The campaign is on and has already progressed far and favorably. Every musician should be a volunteer; no one wants to wait for the draft.

MUSIC IN DETROIT

LOUIS LING

Detroit, Mich.

JUST a few years ago a music critic on the staff of a well known New York publication chanced to be in Detroit at the time that a widely popular operatic star was scheduled to give a recital. When the hour for the concert arrived, the critic, for some reason that I have never been able to discover, was invited to make some preliminary remarks. Finding himself facing nearly 4,000 eager music lovers and realizing that this phenomenon confronted him, not in New York, Boston, or any other community located in God's country, but had materialized in the provinces as it were, he marvelled greatly and straightway proceeded to congratulate the citizens of our municipality on their musical awakening.

The speaker's remarks were made with the very best intentions, but intentions however good are sometimes received with scant appreciation if they are inspired by insufficient facts. The kindly gentleman congratulated and flattered Detroit because he imagined, apparently, that a goodly audience for a musical event was a novelty to us. At least he spoke with a smack of condescension and conveyed the suggestion to many that he fancied himself officiating at the baptism of a fledgling of culture. The results were rather unhappy. After a few minutes of polite attention the eager music lovers became restive, and finally their impatience, expressed in applause that was far from flattering, drove the well-meaning gentleman from the stage.

Now I have been asked to speak about music in Detroit and I would like to avoid the fate of the New York critic. I bear him in mind because I realize that there are in this audience many of my fellow citizens who are better acquainted with the subject than I am. They know the facts. They will expect, of course, a due amount of pride revealed in the account of our musical activities and they will doubtless forgive a suggestion of boastfulness. But of one thing I am very sure. What they

would like best of all is to have conveyed to our good friends whom we are welcoming today, the assurance that there has always been worthy musical activity in Detroit and always a measurable amount of musical appreciation.

It is true that on many occasions audiences of 2,000, 3,000 and even 4,000 people gather in our halls to enjoy musical programs. But these gatherings by no means indicate a cultural debut, or even a musical renaissance. They are, together with other facts, evidence of a steady progress that has marched on with the growth of the city and hand in hand with that advance in musical interest and appreciation that marks the country as a whole. Let us, therefore, make the point clear that music in Detroit did not arrive with the automobile. It has nothing whatever to do with Henry Ford. It came with the French voyageurs who followed Antoine de la Mothe Cadillac and it has been with us ever since.

What I have to report to you will in no way represent a complete account of music in Detroit. It will be merely sketchy comment on what has come to the attention of a non-professional, a layman who belongs to the other half of the creative world — the audience. I hope you observe that as a listener I assume no unduly humble attitude. I claim a place or a part in the creation of beauty in all art, because, to adopt a commercial phrase, such creation is as a matter of fact something like a fifty-fifty proposition. That is, there must be listeners for music. You can't get along without us. One can't imagine a great composition as arbitrary signs consigned to paper, an epochal drama written for the closet only or a great picture painted for the eyes of the painter alone. So the listener has his proper place in the world of music and that is about my only justification for appearing before you in my present capacity.

There will be no attempt here to give a musical history of Detroit. We will content ourselves merely with the acknowledgment of some hazy remembrances of a musical society of the pre-automobile or post General Grant period organized by the best families of those days for the fostering of choral music. We recall some operatic feasts — or come to think of it, perhaps grandfather told us — when Emma Abbott came to town. And were we to enumerate the organizations and the stars that received a

hearty welcome in Detroit we should have a fairly complete roster of the good music available in those dim days of forty years ago.

Once as a small boy we climbed to the topmost gallery of the old opera house and laid down a hard earned dollar — no insignificant sum in those days — to hear Anton Seidel conduct an orchestra in a Wagnerian program. It was then we heard for the first time Wagner's "Traume" sung by Emma Yuch. Yes, there was music aplenty: Gilbert and Sullivan, William T. Carlton, with his light opera productions, later the Metropolitan and Henry W. Savage, Nickish and the London Symphony, and Strauss and his Viennese dance orchestra. And for strictly local activities the old St. Cecilia, a mixed choral body directed by Newton J. Corey and the very excellent Philharmonic Quartet led by William Yuncck that initiated this listener into the more rarefied atmosphere of chamber music. There was always musical activity and musical opportunity whether inspired by visiting artists or by local organizations.

But it is the present rather than the past that we wish to emphasize. The most direct way in which to outline for you what music means in Detroit today is to consider the subject from the viewpoint of the teaching profession, music in the public schools, the conservatories, the musical societies, the choral bodies and singing societies, commercially managed concerts, symphonic music, and chamber music.

One must begin, in any account such as this, with the teacher of music. It is largely up to the instructors in this profession, not only to develop talent, but to lay that broad foundation on which is built knowledge and appreciation of the art and literature of music. A community well supplied with efficient and earnest teachers of music who hold to reasonably high ideals, who regard their work as a profession that ministers to the finer attributes of life and not merely as a commercial occupation — such a community is fortunate indeed. It is bound to have within its confines a fair proportion of people who love and understand music. Teach a child to sing or to play and whether or not you develop a good singer or a good player, you at least, nine times out of ten, create a love for good music and an intelligent interest in it. And is that not after all the main purpose of general and

wide-spread instruction in music—the creation of taste and understanding? Thereby you make possible the realization of spiritual, intellectual, and aesthetic values which are prized for the blessings and comforts they alone can bestow in a world that for most of us has too much of drabness and ugliness, too much of struggle and exhausting labor. In the possession of excellent teachers Detroit is and always has been within my own experience, truly blessed.

But to get down to specific facts let us first examine what is being done in the public schools. In my own school days there was just one teacher of music employed by the Board of Education, and her duties covered the entire school system. That teacher was Mrs. Emma A. Thomas, an admirable woman in every respect, to whose memory I would like to pay my respects in grateful recollection of the fine qualities that marked her as an exceptional character. She had an enthusiasm that was infectious so that even the rumblings of a bull fiddle intrigued one.

"Where can I find a double bass player for my Sunday School orchestra?" said she.

"Here," said I promptly, although I had never played a note on this stringed leviathan in my life.

From somewhere she dug up the instrument and it was for me to make good. Had you passed a certain corner any afternoon between 4 and 6 for the next few weeks, you would have heard strange rumblings emanating from the remote recesses of the third story. Locked in a little room with an instruction book in front of him was Mrs. Thomas' ardent disciple, and eventually a place in the orchestra was his reward.

There was of course no attempt to teach instrumental music in the public schools at that time. As I recall it, such music as we had was much like our community music of today, with a very little of sight-reading and part-singing.

Many of you attending this convention are engaged in public school work and know what is being done in Detroit in this field at this time. I'll wager, however, that there are many Detroit lovers of music who do not. At any rate let me venture to state a few facts. Under the direction of Thomas H. Chilvers, our supervisor of public school music, we have 125 teachers. Gen-

erally speaking, there is a teacher for each school. There are about twenty-five teachers of violin and piano, subjects taught in the high schools and in some grade schools. Each high school has its own orchestra comprising from ten to thirty players. At Cass Technical High School a staff of seven teach orchestral instruments and this school has a large and remarkably efficient student orchestra which you will presently hear.

Detroit has adopted the platoon system, which now prevails in about fifty of our schools and is being developed as fast as possible. In the old days a teacher attempted to teach all subjects. The platoon system makes each teacher a specialist, with a room to herself, and the pupils move from room to room. In the teaching of music the pupil is given voice culture, sight-reading, ear-training and part-singing and the instruction is much as it might be with private teachers. Also, the pupil can elect to take up piano or violin. Light operas and cantatas are given frequently by all-student companies with very creditable results.

There is possibly nothing especially unique about all this. We are not familiar with the development of public school music in America and consequently not setting forth these facts to prove that Detroit is an exception to other cities. We merely narrate them as a part of the record of music in this city so that you may understand that this field is in no way neglected, but is being cultivated seriously and comprehensively. Surely the results must be of incalculable benefit to the community, bringing into the lives of thousands of young people a refining influence that undoubtedly plays a large part in the development of better and happier American citizens. It is a system that not only to a measurable extent teaches music, but creates a public taste for the good and the beautiful. It takes the young people at least the first step on the road to familiarity with a great art and therefore puts them one step forward on the road to true culture.

Now it is true that we sometimes hear objections to the teaching of music by municipalities in this wholesale fashion. It is argued that it is keeping students away from the private teacher or the conservatory. That seems to me a narrow view. On the contrary, it is more than likely that the public schools now act as

feeders for the private teacher and the conservatory. There is just enough given the public school student to stimulate interest and whet the appetite for more and further study.

A prime factor in the musical life of any community is the conservatory. Efficiently managed and properly equipped it is a tremendous force for good and a potent influence in the betterment of public taste. Not only does it bestow on its pupils a desirable and pleasure-giving accomplishment, but, best of all, it is constantly creating a body of listeners who have an intelligent interest in and appreciation for a great art. Detroit has always been proud of its privately managed schools of music. The reputation of some of them has spread far beyond the confines of this state. There are many such institutions now in Detroit doing excellent work. Two of these, the Detroit Conservatory of Music and the Detroit Institute of Musical Art, have enrollments of more than 2,000 students each. The Detroit Conservatory of Music was founded in 1874 by the late Professor Hahn, whom some of our visitors doubtless remember — a man of rare gifts as a musician and pedagogue and a true leader in our musical life. This school, now under the able direction of Francis L. York, is probably the oldest in the state of Michigan and it has a record of which it can be justly proud. The Detroit Institute of Musical Art is likewise an admirably equipped school, and under the inspiring leadership of men like Guy Bevier Williams, head of the piano department, William Howland, head of the vocal department, and William Graffing King, head of the violin department, and with a staff that includes many members of the Detroit Symphony Orchestra, it exerts a powerful influence in the musical development of this community.

In the field of choral bodies and singing societies, if one investigated every nook and corner of this great city, including the clubs and organizations of the foreign sections and the strata of society in which old world customs and languages are still retained in large measure, one could run the account up to surprisingly large figures. Men and women do love to sing, sometimes even more than their fellows love to hear them. The Harmonie and Concordia societies have always been conspicuous in fostering choral work and part-singing. Recently no one has been more

active in this field than William Howland, who has labored indefatigably, often without remuneration, merely for the love of the work. His most conspicuous success has been in conducting the Northwestern Choral Society and the Detroit Choral Society, the latter giving some notable performances of *Elijah*, *The Messiah* and *Samson and Delilah*. Perhaps the most distinguished organization in this field that Detroit ever possessed and one that ranks with the very best in the country is The Orpheus Club, a body of picked male singers, whose programs of miscellaneous works are always an especially fine feature of every musical season. This organization is now in its twenty-first year. Charles Frederic Morse, who possesses rare gifts for this kind of work, is its director and has held this post for the last nine years. Each season the Orpheus Club gives two concerts to its sustaining members. Members of other choral bodies and singing societies are also the guests of the club on these occasions. Mr. Morse is also director of the Madrigal Club, a similar organization for women's voices. Recently there has been added to the city's choral bodies the Detroit Symphony Orchestra's chorus of about 300 mixed voices to be used in connection with symphonic programs when the director of the orchestra, Ossip Gabrilowitsch, desires to include works that call for a chorus, such as the Beethoven *Ninth Symphony*. This chorus' first appearance will be January 7 and 8 in a performance of Verdi's *Requiem*.

The concert field has grown enormously in Detroit in the last few years. Three things have helped to develop this phase of musical activity: Natural and logical growth of interest in music; the extraordinary increase in population due to industrial development which has made Detroit a city of 1,000,000 people, thus placing it fourth in the list of the countries' largest cities; and third, the rise of an entirely new body of patrons who have become interested in certain aspects of music by way of the phonograph. Of course we have always had the visiting artists. But James E. Devoe, our pioneer in the field, can tell you that the business has been precarious and full of pitfalls. Today, with a vastly greater public to draw on and with the use of intensive salesmanship and approved business methods, the audience of 3,500 people is a commonplace in spite of a multitude of other

major attractions. Just as in other cities, there is no hall in Detroit large enough to hold all the people who will turn out to hear John McCormack, Galli-Curci, or Fritz Kreisler. There are innumerable individual concerts parading across the boards this season, but there are also three major courses — a series of evening concerts operated by Mr. Devoe and his associates; and two courses conducted by Juliet K. Hammond and Isobel J. Hurst as the Detroit Concert Bureau, one a series of evening concerts and the other afternoon programs at the Hotel Statler, Thes Musicales, in which the social feature is largely in evidence.

No account of music in Detroit, however sketchy and superficial, could be given without due tribute to the Tuesday Musical, a woman's organization. As a matter of fact, without the interest and the efforts of the women, the musical life of any community, I fear, would present a sorry picture. Why it is that the men are so backward where music is concerned, why they are so reluctant to surrender themselves to the joy and comfort of music I have never been able to understand. But there is more truth than humor in the oft repeated remark that wives drag their husbands to the concerts. Women are undoubtedly the biggest factor in musical development and without their ministrations the art would surely perish.

The Tuesday Musicale, with a membership made up of professionals, semi-professionals, amateurs, and patrons, has a remarkable history running back to 1885, the year the society was organized. Its activities comprise not only the regular Tuesday Morning programs presented by its active members, but the maintenance of scholarships for worthy students and the presentation of distinguished artists, lecturers and musical organizations. An extraordinary number of great singers and instrumentalists were first brought to Detroit by the Tuesday Musicale, and a perusal of its year book in which these artists and the dates of their appearances are printed is an eye-opener. It is a truly significant record that indicates the role this organization has played in the musical life of our community and proves what an important factor it has always been. Just a few names and dates will suffice: Ossip Gabrilowitsch made his first appearance in Detroit under the auspices of the Tuesday Musicale in February, 1901. We note also

that the organization presented Fannie Bloomfield-Zeisler in 1888; Max Heinrich in 1891; Edward MacDowell in 1894; Paderewski in 1892; Ethelbert Nevin in 1889; Moritz Rosenthal in 1891; Blanche Marchesi in 1899; Julie E. Wyman in 1889; David Bispham in 1897; Schumann-Heink in 1899; Jean Gerardy in 1897, and Maud Powell in 1893. The records show a host of great artists, many appearing again and again, besides numerous musical organizations of a varied nature and many lecturers on musical topics.

Detroit also has the Fine Arts Society, organized about seventeen years ago for the purpose of bringing professional musicians and workers in the other arts into closer relation not only with one another but also with semi-professionals, amateurs and patrons; and furthermore to provide a means for self-expression and social diversion in a more or less informal environment. Blest with an abundance of good talent, especially in the field of music and drama, this organization, although its work has been very uneven, has presented some truly notable programs for the benefit of its members. There are no public performances. In the field of music it has to its credit the first performance in America of Debussy's *L'Infant Prodigue*. It opened the current season with an admirable performance, the first in America, of Francesco Malipiero's *Sette Canzoni*, a so-called operatic work of most unusual and curious form and content, which was selected because it was believed to be a truly interesting undertaking and because it was desired to give the members some idea of what the young Italian modernists were doing.

And now I come to that greatest factor in Detroit's musical life, the feature which is its greatest pride, its greatest joy, its most valuable musical asset — the Detroit Symphony Orchestra. Although we are now in only our fourth season under the present regime, Detroit in my remembrance has never been without some opportunities to hear symphonic music. Of course the great orchestras occasionally visited us and for a number of years there was a so-called Detroit Symphony Orchestra, though it never figured as a very important contributor to musical culture or enjoyment, largely because it had no proper organization back of it and because without financial resources there were no funds for

necessary rehearsals or for the hiring of a sufficient number of competent men.

Approximately fifteen years ago Frederick K. Stearns founded the Orchestral Association for the purpose of bringing the important orchestras of other cities to Detroit each season in a series of symphony concerts. Under the able management of Newton J. Corey and due to the generosity of Mr. Stearns and other Detroiters who made up the inevitable financial deficit, Detroit was thus able, year after year, to hear a certain amount of excellent symphonic music and the way was paved for greater things to come. It is probable that without the preliminary work done by the Orchestral Association there would be no Detroit Symphony Orchestra today.

About eight years ago the time seemed right for a Symphony Orchestra of our own. Weston Gales, an inexperienced but ambitious young man from the east, was the first conductor and Mr. Corey the first manager. The undertaking was of a somewhat modest nature, the men, all Detroit musicians at the start, playing on part time; but it was a start and led to a re-organization which four years ago put the Detroit Symphony Orchestra on the right basis financially and artistically. With the generous support of William H. Murphy, now president of the Detroit Symphony Society, and of the late Horace Dodge, of Jerome H. Remick, Julius Haass, Sidney T. Miller, and others, it was possible to recruit an orchestra of the finest instrumentalists, only the best of the Detroit men being retained. Others were brought here from various parts of the country, the disrupted Boston Symphony providing us with a large number of our best men.

But the crowning stroke was the engagement of Ossip Gabrilowitsch as conductor. His musical genius, extraordinary personality and world-wide reputation gave the undertaking the distinction, standing and popularity that carried it to immediate success. Detroit now has a truly great symphony orchestra—one that ranks with the very best in the world.

No sooner had we enjoyed a year of our re-organized orchestra under the direction of Mr. Gabrilowitsch than it was discovered that a music hall was absolutely necessary. Then a miracle happened. Within twenty-four hours a site was selected and pur-

chased. In six months an old building was razed and a magnificent auditorium, Orchestra Hall, was erected, equipped and opened. The investment was approximately \$1,000,000 and the financing was done by Mr. Murphy, Mr. Dodge, the Gray estate, and others — no public appeal being made for this purpose.

The Symphony Orchestra gives a pair of subscription concerts on Thursday and Friday evenings every other week, a "pop" concert every Sunday afternoon, two series of five concerts each for children, held Saturday mornings and with appropriate explanatory comment, and some forty concerts in public schools presented at nominal prices for the benefit of school pupils and their parents. The orchestra has become a civic institution and a tremendous factor in our community. It is both the foundation and the capstone of our musical life.

With the creation of a first-class symphony orchestra came the formation of an excellent chamber music organization, the Detroit Symphony Orchestra String Quartet which, assisted by Ossip Gabrilowitsch, had the honor of appearing at Mrs. Coolidge's Berkshire chamber music festival last September. This quartet gives each season a series of programs under the auspices of the Chamber Music Society, an excellent organization formed for the development of this particular field and which has been doing a great deal of work on behalf of the local musicians and also on behalf of public school pupils, for whom many special concerts are staged.

It will be seen even from this by no means complete account that Detroit has an important and significant musical life and that there is an abundance of good music here — more, in fact, than any human listener can digest. That is not to say that Detroit is a truly musical city. Many concerts and large audiences do not necessarily make a city really musical. What constitutes a musical community in the truest sense is a nice question and by the severest standards it might not be possible to find any such in this country. It is a somewhat controversial subject that does not come within the scope of this paper. But from the broader aspect of musical opportunity and musical activity the record is as I have endeavored to present it and it is one that provokes, I believe, a justifiable pride.

DISCUSSION: INSTRUMENTAL MUSIC AS A SUBJECT IN PUBLIC SCHOOLS

CHARLES H. FARNSWORTH

Teachers' College, Columbia University, New York City

AN audience watching a boxing match is interested in the skill, endurance, and strength of the boxers. But if the two contestants should attack each other in the same way on the sidewalk, the small boy might be interested as the audience was at the match, but the mature citizen would probably call for the police. The reason for this difference in attitude is that, through a long process of civilization, the rights of a third party in any dispute have come to be recognized. This third party, or the community, insists that before a dispute gets to the point of violence between parties they must appeal to the courts. New York has recently experienced a strike of the milk deliverers. Here is a dispute between two parties who, utterly ignoring the interests of the community, are fighting out their differences; an illustration of the common disregard of the rights of the third party by the two disputants. Everyone will agree with the general statement that, where relations affecting conduct between individuals are concerned, the interests of the third party, or society, are necessarily involved.

In the topic for discussion before us, the teaching of instrumental music in the public schools, and a related question growing out of it, the conducting of such teaching in classes, there are two more or less opposing points of view; one, that of the public school teacher, and the other, that of the private teacher. The first tries to bring a little music to everybody, the second as much music as possible to a necessarily limited few; the one seeks to awaken love for music, the other skill in music; the one uses music as a means for social betterment, the other uses society for the better production of music; to one music is a means, to the other music is an end. The means and methods employed for accomplishing such contrasting aims must vary. The teachers seeking one type of results will necessarily find much to criticize in the

methods of the opposing group. The point of this paper is that before we come to a final judgment of any plan of procedure in teaching we must consider what the attitude is of the third, or the American people at large. Some notion of this influence may be gained from noticing how it has affected or shaped our government. Mr. Bryce puts the three fundamental influences that have molded our American political life as, first, sovereignty of the people; second, equality of all; third, division of authority. There is no doubt that these are fundamental and show themselves in all forms of judgment that we make. Sovereignty of people will mean that educational opportunity should be universal. Equality of all would mean that there can be no class preference, and division of authority will mean, instead of concentrating control on a few especially well equipped or gifted persons, we prefer to scatter authority among many and so check the work of each that no one shall have undue influence. If these tendencies were so strong that they not only started our government, but have kept it along the same lines, they must show themselves in education; and we see in our public school systems, our high school and state universities an attempt to give equal education that a sovereign people would need; and in the tendency to treat all alike, the principle of equality is well illustrated.

Such influences would tend to make effective all forms of practical education, but have an opposite influence when we come to art training, in which education for its success must depend on native talent, possessed, not by all, but by a gifted few, where authority must be in the hands of the talented elect and where this authority must be concentrated because that which gives it its force is the talent and training possessed by the individual and not by the vote of others. In fact, such education in this country has been almost entirely left to private initiative. For instance, in the Back Bay of Boston until recently there were two institutions, one the New England Conservatory of Music, the other, the Massachusetts Institute of Technology. Endowments for the latter have come in by the million, but the music school has hardly a thing given it. When we consider how the musician is constantly asked to give his services gratuitously for all sorts of social and religious functions, it seems strange that

society is so unwilling to help in the education of the musician in the way it is ready to help the engineer or the technical expert.

There is little doubt that the influences that have made our government what it is have also influenced our education and that in this question of the cost of all public school teaching of instrumental music there is a strong prejudice against a form of work that would spend public money in developing the special gifts of a few exceptional people. If, on the other hand, the opportunity for instrumental music could be offered free for all or at least nearly so, and the subject could be treated in class so that the work could be looked on as general and not particular, we should have a form of work that would fit in with the inclination of the third party. From that it would be natural to infer that the general movement for introducing instrumental music into our public school work and treating it under class conditions, making it possible for all those who wish to benefit by it, fits in with our national character.

On the other hand, the nature of the subject is strongly opposed to such democratic procedure. Music, above all things, is dependent on native gifts for its success and as the body is the instrument through which its marvelous technique is accomplished variations in individual aptitude and capacity are infinite, making class procedure a difficult problem. We thus have among those who have specialized in artistic teaching of any type a strong prejudice against the democratic attitude towards such work. In spite of the natural dislike that democracies have for the training of the expert leader, no form of government is more dependent on the preparation of such leadership.

To sum up: The movement towards a general instrumental training is in harmony with our democratic ideas, but the requirement for training artistic leadership seem to demand opposite treatment. The problem before us is how far we can harmonize these influences in order to make use of the driving force of public opinion and yet meet the demands of artistic education.

In the following quotations from material sent in to be presented at this meeting, as well as in the address by Mr. Steckelberg, we shall see how these two influences are being met. The tendency seems to be to make it easily possible for each pupil in

the public schools to find out whether he has talent for any special teachers and in small groups to cultivate through class instruction those that show they have some ability sufficiently to find out who the exceptionally talented ones are and then to turn these over to the special or private teacher who shall give them that training and discipline that their natural capacities justify.

This procedure meets the needs of two important ends. It creates a wide public with some first hand experience in instrumental music, supplying to many the means of enjoyment and recreation that they would prize almost more than anything else they could get in school. At the same time an opportunity is also given for discovering and starting the exceptionally talented student on the career that he otherwise might never be led into, thus making it possible to train the musical leader, the need for whom is always present.

The two quotations given from work being done represent a wide stretch of country between them, showing that it is not limited to one section. One is the work at Oakland, California, under the direction of Mr. Glenn Woods; the other of Akron, Ohio, under the direction of Mr. B. F. Stuber. There are many other places where effective work is being carried on, but these are enough to illustrate the subject.

Mr. Woods of Oakland, says:

Last year we had something like two thousand students of instrumental music. About five hundred of these continued their work in the high schools. The percentage is large if fifty of the five hundred continue their work in the University; and if ten out of this fifty continue music professionally, again the percentage is large. We have in all twenty-six orchestras and eleven bands, and at a recent concert a total of 250 players, made up of youngsters of the average of thirteen years, played with a good instrumentation and balance, a fact that would surprise one that has not heard it.

Our first and main effort is to arouse the child's interest in music. If we can train him during this period in the manipulation of an instrument, so that he can play well enough to carry his part correctly in an orchestra, we have laid the foundation for him to continue his studies with a private teacher. This is the ultimate aim of our work.

We have neither the time nor the equipment to do conserva-

tory work. Our main endeavor is to develop the pupil to the place where he really wants to devote himself to the serious study of music. If we can do this we have done more for the private teacher than he could possibly do for himself.

Most of our teaching of instrumental music is done in individual lessons. Only a limited amount of work is in class. The violin classes rarely exceed six, and the wind instrument classes usually two. Having special teachers of instrumental music in each high school, it is possible for us to check up and correct wherever shortcomings may occur in the grade school instruction. Our faculty at present numbers ten special instrumental teachers in the grades, and six teachers in five high schools.

Mr. Stuber of Akron, says:

Akron, Ohio, employs four full-time violin teachers and three full-time wind instrument teachers in twenty-six grade schools. Instruction is free to the children. Pupils furnish their own instruments and music except in a few buildings where school-owned instruments are loaned to beginners. These instruments were paid for by individual schools with funds in various ways: entertainment proceeds, Home and School League contributions, etc. About \$5000 has been spent in this way.

The violin teachers spend a half-day per week in each of ten buildings, a full day per week in each of sixteen schools, teaching violin, viola, cello, and grade school orchestras, aggregating 1160 children.

The wind instrument teachers give a half-day per week in each school, teaching flute, clarinet, cornet, trombone, drums and bells in half-hour classes to an aggregate of over 750 children, not over six in a class. In violin and orchestra classes twelve or more children are accepted for an hour-lesson.

Last April the combined orchestras of all the buildings, numbering 300 children, gave a "demonstration program of ensemble playing" to an audience of 3000. By the close of this the fourth season, over 600 will be heard in an instrumental chorus. The thrilling effect of so large a mass of instrumental players was a complete surprise to all.

At the outset it must be said that comparatively few private teachers are as yet convinced of the practicability, let alone the real value, of class instruction. Some even go so far as to say if it were successful what is the use of the masses being taught to fiddle a tune even acceptably well? Only a few will become artists anyway. This will always be heard from the specialist class, who take little or no interest in the welfare of the masses. But there is another class of conscientious, successful teachers

who object strenuously to class instruction because of bad habits of position, bad intonation, bad everything, which has come under their observation as a result of poor class teaching. *Their objection must be respected until we have raised up a new race of violin teachers who can demonstrate that bad results are caused by poor teaching methods and poor teachers*, and that they have something to learn in the science and art of teaching. If a teacher can not hold the attention of a group of children as one pupil, he will not be successful in class work. The expert class teacher finds it an easy thing to do. He succeeds in keeping the class as alert and eager to receive as he is to give. He plays the game of interest with them and finds himself less tired and worn out than many a private teacher at the end of a day's work. It is the *social element* that has made it exhilarating, and he wisely uses it to do with ten pupils what would not have been half so much fun with one pupil.

With reference to methods Mr. Stuber continues:

METHODS OF PROCEDURE

My personal experience so far leads me to say a safe time to begin instrumental instruction in the schools is in the fifth grade, exceptions being made in case of special talent and intelligence in the lower grades. A two-year violin course can then be completed, under normal conditions, by the end of the sixth year, including experience in viola and cello playing for pupils adapted to these instruments. I have also found it entirely practical to teach the flute, clarinet, cornet, trombone, and drums (including bells) within this period, to pupils adapted to studying these instruments. With this instrumentation very good grade school orchestras are possible, playing with good tone and good intonation much easy music of good class, furnishing a goal for the pupils in the regular classes, as well as a means of getting valuable elementary experience in ensemble playing. While very little really ideal grade school orchestra music is as yet published it will surely be forthcoming when the practicability as well as the necessity of it becomes established.

This matter will take care of itself as soon as the more important need of suitable material for elementary instruction in classes on the various instruments is provided for. Here is the real issue, it seems to me. Here is a field worth considering by our best musical educators who wish to proceed on a pedagogically sound basis. Splendid as many of our present-day methods are in private teaching, they are almost useless in efficient class teaching. Though several class methods have been published the right trail has not yet been struck when compared with the splen-

did courses in use in the regular music study in public schools. This condition must naturally prevail till sufficient practical experience has paved the way for truly useful class methods worthy to be placed beside the best product in other studies.

Granted that the fifth grade is a good central point to begin instrumental instruction, how shall we select the pupils according to native adaptability without discriminating unjustly? We should probably have little difficulty in agreeing that the *best* native talent should be singled out carefully and encouraged in every possible way; but how far down the scale of musical talent shall we draw the line? Or should a line be drawn at all?

The present method of testing used in Akron is yielding such good results that I shall outline the procedure briefly. Since we give fifth grade pupils the first privilege of joining the classes, it naturally follows that we are testing fourth grade children this year for material to make up the classes next season. Using the Seashore tests in part as a basis, children are being tested individually, a few each week, till the entire grade has been covered. Then applicants from other grades are tested and recorded, and from these, vacancies in the regular classes are filled.

Adaptability in the case of the violin is judged by the pupil's sense of unison, tested in the following manner: The teacher, holding the violin and drawing the bow, sounds a note on the piano or pitch-pipe, the pupil attempting to match the tone by sliding his finger along the string; if his ear guides his finger to the unison quickly and surely at every trial he is graded "E" (excellent). A lesser degree of quickness is marked "G." Getting it with difficulty is indicated by "F," and a failure is recorded "?." The F's and ?'s are retested later to make sure other causes, such as timidity or nervousness, were not to blame for the failure in the first place.

While the ear tests are also given to wind instrument applicants, other tests are necessary to find the adaptability. In the case of the flute, the ability to produce a soft clear tone at the first trial is graded E. This can be done quite rapidly by the teacher giving a definite example of lip-position, the pupil imitating till the proper shaping results. The teacher then demonstrates a few tones on the flute and places the instrument to the pupil's lips, holding it in position for the trials. A test of thirty children in forty-five minutes yielded three E's, nine G's and several F's.

Success with the clarinet depends on the ability to hold the proper position while blowing a soft tone, allowing no air to escape at the mouth-piece. A natural embouchure for the cor-

net means enough muscular lip-tension to produce C (3d space). Many children are able at the first trial to sound E or even G above without undue strain when properly prepared and directed. The trombone test is similar to the cornet in point of embouchure. For the drum, matching beats precisely and quickly and imitating rhythmic phrases is made the basis of accepting pupils.

Few people are better equipped to speak with authority on the public school side of instrumental music than Mr. Will Earhart, who says:

Not only can the playing of orchestral instruments be taught to the individuals of a group or class, but these individuals, rank for rank, with relation to their natural endowment, learn better under class-instruction than they do separately under studio methods, and their musical interest is greater and less likely to wane. Class instruction is, in short, superior to individual instruction: but this is said with these following qualifications in mind. The statement applies only to pupils of eight to fourteen years of age, and only to beginners or to those in the first year or two of the work. (I am not prepared to say, from personal observation, how much work beyond two years in violin, let us say, could be well done under the class plan. I think a third or even fourth year may be found practicable and advisable. The youthful age is a more decisive factor than the stage of advancement.)

Private, or studio, teachers who deny the comparative efficiency of class instruction sometimes overlook these points:

(a) They see all of the pupils who enter a public school class. Against these they pit those who have "come through" as private pupils, under their own instruction. They should rather take *all* the pupils who ever studied six months with them and compare the technique of those who discontinued or were cast off at that time, together with the survivors, with the technique of those who constitute a public school class.

(b) Class instruction can be compared properly with private instruction only if all factors except the form of instruction are first assumed to be equal. That is to say, we must think of pupils of equal native endowment or capability; pupils of equal age; violins of equal excellence; teachers of equal intelligence, capability and experience.

If equality in all the conditions mentioned (and any others that may have been overlooked) is assumed, then the question is simply one as to whether pupils (and I assume young elementary pupils to be the ones referred to) progress better in technical skill,

musical knowledge and musical interest when taught in groups in a school room, or when taught after school or on Saturdays, one at a time, in studio. For young elementary pupils I contend on grounds of both theory and carefully observed practice as applied to 2500 violin pupils and 200 piano pupils, that the class method is as good or superior.

One objection then remains. The studio teacher may say that conditions are not and never will be equal, because we of the public schools insist on accepting and continuing in this work pupils whose endowment is so meagre that no studio teacher would accept or retain them for fear his reputation would be blasted or his nervous system be irreparably damaged. I doubt whether we shall ever see eye to eye on this matter. We of the public schools are thinking of how much fun—yes, and of how much pleasure and general musical enlightenment of a layman's kind—the pupil who will never be a credit to the fiddle or to the fiddle-teacher may yet obtain. We get into a habit of looking at it this way because in every other subject the state *compels* us to take competents and incompetents, normals, sub-normals and super-normals, morons and geniuses, and do the best we can to make something out of them. It is the law of the great democratic public school system. Why not apply it to music as well as to English and geography and arithmetic? Why not give to every person to the limit of his capacity to hold, whether that be gill, pint, gallon or hogshead, any new knowledge or power that he yearns to acquire? I have never heard a good answer to this question. One does not even care to ask it of the father and mother of a violinistic sub-normal when they lead their little boy into the class. So, as we of the public schools seem to have, in this connection at least, no reputation to lose, and as our nerves were hardened long ago to endure absolutely anything, we continue to do our best with the *worst*, as well as with the *better* and *best*, of all the children of all the people. But when comparisons are instituted, we ask that equal pupils, equal teachers and equal conditions in all respects shall be accepted as necessary to reaching correct conclusions.

THE PLACE OF THE STATE UNIVERSITY IN THE AMERICAN SCHEME OF MUSICAL EDUCATION

PHILIP GREELEY CLAPP

University of Iowa, Iowa City

AN American captain of industry once arrived at the railroad station in Rome and loudly demanded a taxi-driver who could speak English. When one was found, the American addressed him as follows: "I have just thirty minutes before my train. I want to see St. Peter's and the Forum, and be back ten minutes before train time." The chauffeur stepped on the accelerator and all went well for the first ten minutes; then, in front of the monument to Victor Emmanuel the First, traffic held him for nearly ten minutes more, after which he thought best to return to the station without comments. In the train, an hour later, the millionaire recounted his experiences to an admiring group of poker chums, and concluded by saying, "And I don't know now whether it was St. Peter's or the Forum, but it sure was great stuff."

The president of this society has asked me to speak on the position of the state university in the American scheme of musical education. He desires me to present my material in twenty minutes, that there may remain ten minutes for discussion. You may draw your own parallel!

About a year ago, Mr. John Philip Sousa remarked to a group of musicians, "The future of American symphony orchestras lies with the native-born, university-trained executant. Only those musicians who have the broad point of view which university training alone can give will resist the temptation to commercialization which is now ruining the artistic presentation of music in this country." Exactly a year ago, before this association, Dr. Hollis Dann pointed out that, while practically no state will permit a dog to receive medical treatment from any but a qualified veterinary, with specified training validated by a searching examination, any quack with sufficient address can ruin the voices

and pervert the musical taste of the rising generation in most communities in the land. A discussion of the function of the state university in the musical education of the country, especially when limited to twenty minutes, had best concern itself with opportunities rather than achievements, for the function is still in its infancy. Having thus, I hope, cleared the traffic officer in front of the monument, I proceed to St. Peter's, which I find to be in process of construction, and steadily assuming more and more imposing proportions.

It seems to me that the state university can and should set the pace for the country in the following three fields of musical education:

First, the wide dissemination of musical culture, with the gradual creation of a large body of musical laymen distributed through all classes and occupations.

Second, the training of professional musicians not only in the technic of their calling, but in correlation with a broad general education.

Third, the training of teachers, especially those who are to present musical instruction in the public schools.

The dissemination of musical culture is a field in which the university has a great advantage, both because of its size and because of its cultural traditions. Where a large number of young people at the most mentally pliable age in their careers are congregated for the purpose of enriching their knowledge and experience, musical missionary work can reach a more representative slice of the population than in the professional school or the private studio. We have been so busy as a nation teaching executants and teachers that we have neglected teaching the layman to listen, with the result that our boasted musical progress has tended dangerously toward the establishment of a professional and semi-professional musical caste from which the receptive layman is excluded,—until, of course, the time comes to pay the bill, when he is welcome enough. The university has unequalled facilities for reaching the layman and opening his senses and mind to the message of music.

Modern educators acknowledge that one learns by doing, and most universities already provide a decidedly liberalizing influ-

ence in the shape of choral and orchestral societies, these requiring, therefore, only passing mention. More important is instruction in practical performance, and here the provisions are too often of a haphazard nature. Many universities do not provide this type of instruction at all, and most of those which do are skeptical of granting it a place in the curriculum. Serious educators who understand and provide for the valuable training which the layman can derive from work in a scientific laboratory, and who would not question the benefits afforded by practice in the composition of English and of foreign languages, are often still so suspicious of the analogous benefits to be derived from the practice of one or all of the fine arts, that these arts, especially music, are crowded out into the category of "extras," which a student may dabble with in his spare moments, but for which no time is provided in his schedule and no academic recognition of his achievement given.

More important still to layman and professional alike than the opportunity for practical instruction in music is the opportunity to hear and know the great music that already exists, and here not only the universities but the professional schools themselves are for the most part gravely negligent. Nobody expects to spread linguistic cultivation by rhetoric and practical exercises alone, without the copious study of literature; yet in how many music schools of the country is any adequate provision made for the study of musical literature? Only a few cities in the country support a symphony orchestra, and only two support opera; wherever professional concerts exist in adequate number and quality, it is unreasonably costly to attend any suitable proportion of them. No university should fail to provide an abundance of courses in which the world's great music is well performed and explained in language sufficiently non-technical to be comprehensible to the layman.

As to the training of professional musicians, the university again occupies a position of exceptional opportunities, if it cares to seize them. The musician of today finds it increasingly necessary to be a cultivated gentleman if he would reach a leading position in his profession. The days when Mozart and Haydn were obliged practically to make lackeys of themselves to secure

an opportunity to compose at all are fading more and more dimly from memory. Beethoven, for better or for worse, brought into the field of music a mind too powerful to be stifled by lack of formal education, with the result that in the next generation Schumann was not the only youngster to abandon a career in a learned profession, for which he was already partly fitted, to devote himself to music. All of the "Great Five" in Russia were thoroughly trained in other professions than music; Strauss has a university degree; Debussy had an unexcelled acquaintance with literature; Elgar is a man of many scientific hobbies — the list is too long for a twenty-minute paper. The modern musician must acquire a wide cultivation somewhere, or remain in the artisan category; what better opportunity for this dual education can possibly be devised than a typically broad general university education, with the devotion of the customary fourth to a third of the student's time to his specialty, — provided only that the universities are willing to extend the same academic recognition to the fine arts, including music, that they now extend to languages, philosophy, history, and the natural and social sciences?

So far, what I have advocated applies to the endowed university as readily as to the state university; but there is one function which the state university is especially qualified to fulfill, namely, the training of music teachers for the public schools, as well as the friendly guidance of those schools in their musical policies. Today it is still true in altogether too large a proportion of the public schools that music is in the hands chiefly of two types of teacher: the teacher with considerable training in methods but no acquaintance with music as an art, and the teacher with no training in either methods or musical art. I am prepared to admit that the much less numerous type of teacher who is an artist but has no knowledge of public school teaching methods is also a failure; but at least this type occasionally imparts some love of good music to exceptionally receptive pupils, while it is difficult to discover that either of the other types accomplishes anything at all. School committees who would not tolerate an English teacher, who was not equipped with some slight literary knowledge at least, cheerfully appoint and reappoint music teachers whose knowledge of the classic masters and their work is solely derived from the notes in

the appendices of their pupils' song books. It is no disparagement of the carefully selected and well presented information to be found in such books or in the excellent manuals provided by the talking machine companies to say that such sources hardly contain all that a teacher should know!

The state university is in a peculiarly advantageous position to better our present unsatisfactory musical conditions in the public schools. First, it can offer prospective teachers a well-balanced curriculum in which musical literature, theory, and performance are balanced in just proportion with science, languages, history, psychology, and special training in pedagogy. Such a curriculum as that endorsed last year by the Music Supervisors National Conference should be adopted at once by all state universities. In the second place, state universities are coming more and more to realize their responsibilities and avail themselves of their opportunities in the matter of exercising a friendly influence for good standards in the public schools of their respective states. Old suspicions are rapidly giving way to a progressive attitude on the part of school committees which prompts them to look to the state universities for guidance and for teaching material. The day seems not far distant when the public schools will lay an adequate foundation of musical rudiments in the grades and follow it with a broad musical curriculum in the high schools. In this movement the influence of the state university must be paramount if good standards are to be maintained. It is unnecessary and perhaps undesirable that every grade school teacher of music should be a graduate of a university course for teachers of music; but the filling of a considerable number of the better supervisorships and high school instructorships with such graduates would certainly improve the whole situation.

I cannot quit my subject without a word on the two principal obstacles to be overcome. The first of these is the conservatism of certain faculties concerning academic credit for music study, particularly as regards practical music. It is very easy to think and speak harshly of persons, experts in other lines, who do not appreciate the profound mental training afforded by music, but this sort of opposition is dissolving so rapidly that I should not mention it, were there not some need of putting our own professional house in or-

der. At present there is still considerable need for some teachers of music to acquire a more intelligent sympathy with the university point of view, both as to the musician's need for a sound general education and as to the advantages of university methods in musical instruction. Long excluded from the academic fellowship, we have tended to assume a super-exclusiveness by way of reprisal; let us not now fail to meet halfway the advances of the new academic generation, tardy though they be. The other obstacle is the relatively high cost of a musical education. Early in the history of this country public opinion, on the whole, supported the contention that "education is a luxury, and those who desire it must pay the price." Our public school system was the answer to this contention; and this public school system has at last reached a pitch of development at which the public university offers as rich a curriculum as the private university, and presents it in as scholarly a manner. Music alone remains a luxury for which those who desire it must pay the price! Since instruction in practical music demands a large proportion of individual teaching, the pernicious custom still obtains almost universally of demanding of the music student special fees, which in effect penalize his choice of the subject for either cultural or professional purposes. Some state universities have abolished these fees. All should do so; for the present practice tends to repel those students of slender means whose talent is only latent, or, worse yet, obscured by poor teaching in the pre-university days; while few teachers can work under a commercialized system without themselves becoming commercialized even against their will. Only when music is open to all students on the same terms as other studies can its civilizing influence to the whole student body reach its proper effectiveness and its discovery of specially gifted individuals for professional training be based, as in other fields, upon a process of selection from the whole student body rather than from a group limited by economic rather than artistic or scholarly considerations.

And thus I come to what is possibly the golden opportunity of the state university. No serious institution of learning desires for a moment to incur justly the reproach of being a rich man's school; yet the state university is empowered more than any other

type of institution to eliminate the economic factor from its selection of material. Every institution desires to open its doors as hospitably to the poor man as to the rich man; the state university, supported by public funds and charging only moderate tuition fees, is in a peculiarly favorable position to afford equality of opportunity to rich and poor students alike, and to offer the serious teacher a representative sample of American manhood and womanhood instead of a group selected on economic lines. May the day soon come when native ability and faithful work alone determine musical opportunity in this country.

Very well; here is St. Peter's! The foundation is already laid, and it is to be hoped that the blue prints promise a sufficiently imposing structure. Now, to the Forum!

DISCUSSION OF STATE UNIVERSITY MUSIC DEPARTMENTS

FREDRIK HOLMBERG

Oklahoma University, Norman, Oklahoma

It is not an easy task to supplement the excellent paper on "The Place of the State University in Musical Education" just read. Rather than a discussion of the subject, an attempt will be made to relate a few outstanding facts in the development of the School of Fine Arts as an integral part of the University of Oklahoma, its influence musically on the campus, and its general musical influence throughout the state. In telling what the effort has been and in summing up results, the speaker only intends to give information. If this information can be of any help in spreading the "Gospel of Music" anywhere in this great nation, I shall feel that I have not spoken in vain. Besides relating what has happened, what we expect to happen will be mentioned. Local conditions should of course be taken into consideration and what we have attempted to do at the University of Oklahoma in the nineteen years I have been connected with the institution may not be practical elsewhere.

Most of our states were colonized and grew little by little; that is, in several of the middle-western states for example, we find in a certain county a settlement of New Englanders, in another, Irish, in another, Germans, in another Scandinavians, and so on. In these settlements there were certain characteristic traits of community spirit from the very beginning. In other words they had many things in common. They carried with them to their new homes ideals spiritual and artistic, as well as certain practical customs and ideas with which the majority were in sympathy.

In Oklahoma things happened altogether differently. Some thirty years ago "Uncle Sam" solemnly decided that it was not good for the Indians to be alone in this wide expanse of territory. Consequently he announced that on a certain day at twelve o'clock noon the country would be opened and if you gathered on the border in adjoining states, at the report of a pistol you

might run your best and if you got to a town lot or farm ahead of somebody else, that piece of ground would be yours. Well, the world was there and everybody ran and ran for a piece of ground. The result was that the preacher, horse-thief, lawyer, murderer, cowboy, scholar and what not "staked" lot by lot. Out of this conglomeration communities had to be formed, ideals built up. It will not take much thought to see that we were neither hampered nor helped by traditions. As a result many things seemingly impossible elsewhere were possible in Oklahoma. The man or woman who had an idea that seemed good did not have to consider much what "the other fellow" thought about it. If enough push and energy was used to back up the idea, it at once became a possibility.

The statements just made may seem to have nothing to do with musical development in the State University or in the state as a whole, but the fact is that these conditions had much to do with our successes and failures.

In most of the great state universities in the Middle West and West, after the college of Liberal Arts was fairly well established, professional schools such as Engineering, Medicine, Law, and the like were added and not only allowed to grow, but pushed along as much as possible with money, buildings, high-priced teachers, etc. Finally when this had been well done the administration perhaps began to think that it would not be a bad idea to start a school for the study and appreciation of the fine arts. Some modest and practically discarded building (or more often part of such building) was set aside for this purpose and a very few under-paid teachers were engaged. It was a "fifth wheel under the wagon" receiving more ridicule than sympathy from the powerful and imposing schools around it. Ignorance on the part of many members on the university faculty caused the last baby school to be tolerated as a necessary evil. If the faculty of the school of fine arts had a strong enough personnel and were allowed to keep their positions permanently, the school would finally make itself felt on the campus and consequently throughout the state. If this condition was not permitted to exist, the school of fine arts would remain the "weak sister."

At the University of Oklahoma we were lucky. When some eighteen years ago the young University was divided up into

schools and colleges, the School of Fine Arts took its place on equal terms with other schools on the campus. All courses in the theory and history of music and art were at once recognized as elective courses in the College of Liberal Arts up to 30 of the 120 semester hours required for the A. B. degree, or one-fourth of the entire course. The courses leading to the B. Mus. degree were made strong and effective enough so that it would even satisfy the scientists. That is, the B. M. is recognized as being equal (if not better) than any other bachelor degree granted. The result is that although tuition is charged in the School of Fine Arts and is free in all the other schools, the School of Fine Arts has more students than any school in the University except the College of Liberal Arts. Numbers do not mean scholarship, as we are all well aware, but numbers mean power and recognition on the university campus and this is a needed asset.

No strong sectarian or endowed schools with high-grade music departments had been established in this state at the time we had our start and it therefore became a habit for the people to look towards their own State University for things musical. The people came to expect us to lead, and within parenthesis let me say that this became somewhat of a responsibility. At the same time it has offered tremendous opportunities. Of some of these opportunities we have availed ourselves, others we have neglected, partly through lack of time and partly, I am afraid, through lack of foresight.

One of the things we have done that has proved a great success, is our annual interscholastic contest in music, art, and expression. In the spring of 1905, the first Interscholastic Athletic Meet was held. From the very first contest the speaker began to debate with himself the idea of non-athletic contests. Why interest only one half of the high school students in our state? Other members of the Fine Arts faculty were approached on the subject, but with the exception of one man (Prof. Salter) they were more or less opposed to putting especially music, as an art, on the altar of undignified contests. The argument also was that just a few would win and would love us forever, while the majority that lost would hate us forever. In spite of this we took Faith by the hand and started a modest contest in piano, voice, and violin in the spring of 1913. The American is the

best sport on earth and I based my hope on this spirit of friendly contest and fair play. Well, the very first contest was a success. The enthusiasm ran rampant. The winners were happy and the losers as a whole were good losers and only a very, very small percentage dissatisfied. I do not have data at hand showing how many contestants took part the first year — perhaps 25 in piano, 15 or 20 in voice and about a half dozen in violin. Anyway, the faculty in the School of Fine Arts all became enthusiastic over the result and were ready to help a good thing along. In 1914 we added boys' and girls' glee clubs, drawing, and dramatic art. In 1915 we divided the voice contest into two groups, one for girls and one for boys. An orchestra contest was added and since that time we have added band contests, boys' and girls' quartets and 'cello. Other schools and departments in the University soon followed our example and now there is not a branch of study conducted in any high school in the state in which we do not have contests. Time does not allow me to mention the names of all the different contests. Let it only be said that last year there were nearly four times as many contestants in non-athletic events as there were in athletic ones and athletics had more than 600. My idea was to encourage the study of music, art, and expression in the high schools. Well, it worked. The American fondness for competition has caused hundreds of high school boys and girls to study music who otherwise would never have thought of it, and the way these contests have stimulated the organization of glee clubs, orchestras and bands is most gratifying. There are hundreds of such organizations throughout the state whereas ten years ago one could almost have counted them on the fingers. To give an example — year before last, forty-five girls' glee clubs came to the state contest at the University. This, after the elimination contests in the different districts. Last year there were more than eighty contestants in piano alone, and so on.

We select one contest number that all contestants must perform, then the contestant must perform one selection of his own choice; and let it be said that not once has a contestant made a choice of music that any earnest musician would have occasion to feel ashamed of anywhere. To encourage the study of wood-wind instruments, our next addition will be contests for such instru-

ments. If time would allow I should like to tell incidents and conditions in connection with the contests that I am sure would prove their artistic value as well as the social influence these affairs have, especially on the high school boys.

Earlier I said that in the young state of Oklahoma we have neither been hampered or helped much by traditions. In fact we have had no traditions and it has therefore been possible to start new and untried things musically without trampling on long-established customs and ground-in ideas. For example, we began in the State Music Teachers' Association to work for some method through which we could standardize the music profession and music teaching. We went through the stages that other associations have gone through and did not produce anything worth while. The World War and the United States entering it put our state association peacefully to sleep and we at the University took care not to wake the thing up for a while and for the following reason: The association had passed resolutions, discussed and argued about high school courses in music, about examination of music teachers, appointed various committees none of which did what they were supposed to do, — and that is as far as we got. I could not see why the State Board of Education that issues all other teachers' certificates should not issue music teachers' certificates in piano, voice, violin, pipe-organ and the like, and also outline courses in the various branches of music and decide the amount of work that should be done for a unit of credit, etc. Consequently, when the Music Teachers' Association was sound asleep we succeeded in having the State Board of Education pass the following Resolution:

In re: High School Certificates to be issued to Teachers of Piano, Voice, Violin and the Theory of Music.

Be IT RESOLVED: by the State Board of Education, that we approve of the giving of credit in high schools to students of piano, voice, violin, and theory of music, where the teaching has been done by a person qualified, competent, and properly certified to teach piano, voice, violin and the theory of music; provided, the students take in high school the prescribed course in the theory of music.

Be IT FURTHER RESOLVED: that owing to the difficulty of giving examinations to teachers of piano, voice and violin, that we approve a plan of having a committee composed of three

competent persons, one of whom shall be a representative of the Music Department of the State University, one a representative of the Music Department of the Oklahoma College for Women, and one a representative from the Music Department of the A. & M. College, this committee to pass upon the credentials of all persons applying for High School certificates to teach piano, voice, violin and the theory of music, and to recommend to the State Board of Education such persons as they deem worthy and qualified to hold high school music certificates. The pupils instructed by said teachers shall receive high school credit in the local high school when proper understanding and arrangements have been made with the city superintendent and board of education.

The above resolution was passed by the State Board of Education December 31, 1919.

Since this resolution was passed and the committee appointed to examine and outline courses, about 475 music teachers have taken the examination. Of these a certain percentage have failed, many have been granted two-year non-renewal in place of life certificates, giving them a chance to improve themselves or change occupation. Others knowing themselves unprepared have not taken the examination and are now in a class by themselves. Notice that the control of this ruling was practically vested in the State University, with the support of two other state institutions, leaving it with the school that is at the head of the educational system of the state. I mention this to show another point where the state university may be able to do work not possible for other classes of schools.

The influence of the university graduate upon the community wherein he lives is so well known and so great that it is not necessary to discuss this fact. It is therefore of exceeding importance that the university student come in contact with activities on the campus that will stay with him or her through life. The music he hears, the plays he attends, the paintings he sees during his college days are liable to remain in his memory for life and it is therefore important that the school of fine arts give him plenty to remember. But what is more important than to hear and see, and what will stand out more vividly in his memory is what during his college years he himself sings and plays, individually or collectively; the character he portrayed in the drama

or opera in which he took part. In other words the so-called "home entertainments" are very, *very* important in a state university which is the school of all the people and which touches every corner of the state.

Bringing the University to the people musically, sending out soloists, concert companies, orchestras, glee-clubs and the like, is also effective and stimulates high schools to do likewise.

We have tried to emphasize all these things at the University of Oklahoma, besides preparing music teachers, supervisors of public school music and the like. What we have not done and should do, and in our humble opinion all state universities should do and could do, are so many that it is futile to even mention the different points.

Our next move is to create a special department especially to prepare men and women as directors of music in high schools. What we will stress in this department besides general musicianship and major work on some instrument or in voice culture, will be organizing and drilling glee-clubs, orchestras and bands. Besides practice in this line, the student will be taught to play each of the common orchestral instruments enough to start beginners. This is important to the small town. Last spring we could have placed several men and women at good salaries had we had persons properly prepared for such work.

Next we will specialize in preparing violin teachers who will be experts in class violin instruction. That is, getting students ready to take positions in school systems as class instructors in violin, the same as is done now in vocal music and we hope with at least as good results. Many children now proclaimed tone-deaf because they cannot correlate their perfectly good ears with their vocal cords, may have less trouble with a violin.

We are also planning to help music clubs among the boys and girls in the high schools. All the above and many other things the state university can do for music. The high schools depend upon the university to lead them and as every one knows, the university is dependent upon the high schools. I know of no form of educational institution that has as much opportunity to spread the "Gospel of Music" as the state university.

MODERN PIANO TECHNIC—HOW NEW IS IT?

CHARLES J. HAAKE

Northwestern University, Evanston, Ill.

POSITION and movement of fingers, hands, and arms are the basic elements from which methods and schools of technic have evolved. Such positions and movements have been, with artists, largely a matter of natural selection and a spontaneous fitting of physiological means to artistic ends. They have been, with the piano teaching fraternity, to a considerable degree, a matter of theory and empirical choice, because teachers are only seldom performing artists. Academic procedure may be said to have evolved and crept along rather cautiously in the paths cleared by the great artists. The artist technic was, in earlier years, considered to be a gift of God (or sometimes of the devil), and teachers were fearful of making use of its salient and improved elements. Such elements were however seized on, from time to time, by the intrepid and venturesome and gradually found their way into general playing and teaching. In our day of rapid speed and progress we feel that we have come to tread pretty closely on the heels of the greater performers.

This sketch will consider primarily three aspects of piano tone production, three touches, namely: pressure touch, percussion touch and weight touch, to use popular terms. Historical evidence suggests that touches of a pressure-weight and percussion nature have existed in practice and theory from an early day, curiously mingled together and not highly differentiated as today. These several elements of tone production were singled out and subjected to analysis at different periods; wherefore we often speak of percussion touch as "old" and pressure or weight playing as "newer developments." In the matter of practice it would be difficult to credit definitely with priority any touch.

Furthermore, an inquiry into the origins of these various practices and theories shows that the movements and touches in piano playing have not been isolated, arbitrary or illogical phenomena, that have arisen accidentally, but that they have devel-

oped logically, in the main, and that different phases of this development were seized upon by the teaching profession and were made as a whole, or in part, the bases in methods of technic.

Historical evidence indicates that a gentle pressure touch was established and practiced very early in the playing of keyboard instruments. Arnold Dolmetsch, in his "Interpretation of Music of the Seventeenth and Eighteenth centuries," quotes Diruta as saying in his careful directions, "—and lastly, the keys should be gently depressed, never struck." This applied to the playing of the better music on both organ and quilled instruments. We are told, however, immediately after, that, in dance playing, strong plectra were used for more tone, and that the keys were struck, producing a sharp, unpleasant tone. Johann Quantz, who lived from 1697 to 1773, tells us that in harpsichord playing the key should be depressed not too slowly, but with a certain snap, which sets the strings vibrating for a long time (also from Dolmetsch).

Concerning Bach's playing of the clavichord we learn that "no finger fell or was thrown upon the key, but was borne down with a certain sense of mastery over the instrument" (Forkel); and the fact that Bach regarded the cantabile style the foundation of all clavier playing. We also know that, for artistic playing, a forcible touch was hardly permissible on the clavichord, as it altered the pitch, sharpening the tone, and that the delicate mechanism of the early instruments made impossible any violent key attack, of whatever nature.

During the years in which Haydn, Mozart and Beethoven produced their works, a number of definite influences combined to develop the percussion touch,— "of Czerny's day," as Godowski has it. To enumerate several factors:

1. Increasing use of heavier action instruments calling for greater force in performance.
2. Free use of thumb (beginning in the time of Bach), which led to more rounded hand position and made higher finger play possible.
3. Continued insistence on quiet arm in performance which held prejudice in favor of finger activity, coupled with the increasingly heavy action of instruments, made more

violent finger action, that is, percussion stroke, a logical and desirable result.

Oscar Bie, in his history of piano playing, remarks that piano technic found its way only very slowly from the tapping finger tips to its present suppleness which considers the arm to the elbow. (Since this history was written we have gone somewhat beyond the elbow in our technical needs.) The percussion touch by means of high finger stroke, as well as stroke from the wrist and from the elbow, in sixths and octaves, was soon established, and the high finger action principle was made the foundation of almost all "good" teaching. When we remember that Clementi and Czerny were in their day two of the most active exponents of high finger action, and that these two men, together with Cramer, were the fore-fathers of later piano teaching, it is easy to understand why and whence the all-permeating influence of high finger action.

In earlier days the quiet arm was, as noted above, an indispensable point of good form in piano playing. (Of curious interest are Mozart's remarks in early letters to his father, regarding the excessive movements indulged in by a child-wonder pianist of the day.) This quiet arm, which was logical and desirable during the period of light-touch instruments, became more and more a stricture as the instruments developed deeper key-fall and heavier action. It would seem that nothing was less desired than a stiff arm, especially in earlier days. The piano methods almost uniformly emphasize the quiet arm and freedom from restraint. Tuerk's method, 1789, bespeaks the quiet arm and calls that fingering best which allows the hand to remain in quietest position; Marpurg's method, 1765, insists that the nerves should be kept passive and the fingers feel perfectly free in playing; according to Hummel's method, 1828, the muscles of the hands and arms were to be kept quite free from restraint, the fingers were to move easily and loosely and not be lifted too high from the keys. At a later day Ehrlich directs that Tausig's daily studies shall be practiced with the elbows held close to the body. The insistence on a quiet arm during the middle decades of the nineteenth century was undeniably the element that delayed the more rapid development of piano technic in the direction of ease, power

and freedom. While relaxation of arm was apparently recognized by many pianists and teachers, a quiet arm was established and orthodox, and, as more and more force became necessary, there were brought about the over fixation and cramped hand positions, as in the Lebert and Stark school.

It is easily seen that percussion touch was, as an entity, of more definite substance and form than a vague pressure playing, and method will always thrive on that that can be definitely projected and prescribed. Also, the touch was easily developed: when more force was required, as to play sixths or octaves, the hand moved at the wrist as a hinge; for bravura effects the elbow became the hinge, whereby we had a complete hinge method that used the arm to the elbow, but did not recognize the free arm as a fundamental condition for a good technic.

During this period the hands and fingers had to be "formed" for the instrument, the fingers had to be strengthened, stretched, equalized, individualized. So developed a complete system of gymnastic exercises, and this was the chief concern in the early stages of technical training. Dr. F. A. Steinhausen in his "Klavertechnik," 1905, calls attention to the influence upon technic of the gymnastic movements in Europe in the latter part of the eighteenth and beginning of the nineteenth centuries. A. E. Mueller is credited with the first published gymnastic finger exercises, already in their seventh edition in 1818. The traditional importance placed on finger training is still encountered today, as in the introduction to Hanon's "Virtuoso Pianist," which reads, "If all five fingers of the hand were absolutely equally well trained, they would be ready to execute anything written for the instrument, and the only question remaining would be that of fingering, which would be readily solved." This concept of Clementi's day epitomizes a very general attitude during a long period of years, namely, that all depended on the fingers, and this attitude was reflected in theoretical works and practical courses.

Unaided practice at the instrument was not even considered sufficient by some pedagogues and artists of the day, and history records several quaint and more or less fearful devices invented and in actual use. Such were Logier's "Chiroprast," Herz's "Dactylion," Kalkbrenner's "Handleiter," and others. Schumann

and other musicians inveighed against them, and their popularity was short lived. On the musical side the vitality of the finger activity technic may be attributed in no small degree to the taste of the day for compositions with flowing passages which called for much deftness and lightness, and this taste was reflected pedagogically in the etudes of Czerny, Charles Mayer and other etude producers.

During the percussion touch period, above described, it would seem that movements resulting in pressure touch were also in vogue. Only, in most instances, these were supplementary, rather than fundamental, in the development of the pupil. We read that Thalberg "sang" on the instrument, and, of Clara Schumann it was said that, "unlike the older players" she "sat on a comparatively low seat, kept the forearm perfectly horizontal and got the tone purely by pressure of the finger, not by anything that could be called a blow on the key" (Grove, article "Pianoforte Playing"). To speak of Clara Schumann's playing leads us back a generation to her father, Frederick Wieck (1785-1873), famous piano teacher and his daughter's mentor. In his interesting and carefully organized exercises (Wieck, *Studies*, G. Schirmer), he directs that the pupil shall in his practice not strike the keys but press them down, — "hineinlegen" he terms it in the older German editions. This, at a time when the keys were almost universally "struck" in early training, was iconoclastic; and we have it from Amy Fay ("Music Study in Germany"), that Wieck was at one time considered quite radical.

Another earlier suggestion of a departure from actual percussion touch is found in Adolph Kullak's "The Aesthetics of Piano-Forte Playing" in an analysis of a fundamental finger touch that is divided into three parts, namely, the lift, the fall, the pressure. After describing the nature of the movement toward the key Kullak goes on to say, somewhat ornately, "after its fall, the finger tip must press upon its spot on the key so clingingly, yet gently with all firmness, that it appears to adhere to the keys as if by suction, without slipping backward or forwards." Surely explicit enough, but the emphasis is on the finger, not on the arm, although the touch is of a pressure nature rather than percussion. Kullak also speaks of the necessity of relaxation "of the entire playing ap-

paratus from the upper arm down to the finger tip." Evidently in the nature of a revolt against another method in practice. Here we encounter the more modern trend of thought, but rather inexact in its demand for relaxation of the entire apparatus while playing the piano, which act implies physiological functioning of various muscles. Kullak also mentions possible use of the arm from the shoulder, but only vaguely senses this as an occasional necessity. Considerable catholicity is shown by him in his theories as to different possible hand positions, and a true musical grasp of the matter in his statement that the position is only the form and the quality of touch and tone are the substance.

Other earlier recognitions of pressure touch are found in Kalkbrenner's "caressor" and in De Konski's "carezzando" touches, as well as in Thalberg's description of singing touch, which reads, — "For simple, graceful and tender melodies one should knead the keys, so to speak, pressing and working as with a boneless hand and fingers of velvet" (quoted from Kullak's "Aesthetics"). While the above illustrations are typical of the pressure touch, we find a somewhat more modern trend in the ideas of A. B. Marx (1799-1866), musician and author. Marx suggests that "the hand be inclined, in particular, toward that finger which is chiefly engaged nervously" (from Kullak). This is practically a recognition of weight, whether understood as such or not. Our so-called "rotary" or rolling movements are nothing but graduated adjustments for inclining the hand and arm weight toward the playing fingers. Again, we find the practice of arm weight, if not the theory, making its way in companionship with the older hand (at wrist) percussion stroke in Theodore Kullak's "School of Octave Playing," when the author recommends the alternate rise and fall of the wrist in playing the octave chromatic scale, and also the use of alternating higher and lower wrist to prevent fatigue in longer octave passages. Legato chromatic scale playing in octaves in one hand, with alternate rise and fall of wrist, is practically impossible otherwise than with arm weight. Thus at a time when still spoken of only rather vaguely as pressure touch, arm weight was finding its way into more general piano practice. Changes in styles and idioms of fingering in the middle decades of the nineteenth century, due to the influence of Chopin,

Liszt, Dussek, and others, also did much to free the playing movements from the shackles of the older quiet hand and arm principle; fingering changes such as playing a succession of notes with one finger; change of fingering in repeated series of notes, (used by Dussek, sometimes credited to von Buelow); the free use of thumb and fifth fingers on black keys, as practiced by Tausig.

Summing up the period above described, we find that we have a precise motor control developed through the percussion school principles. Over against this we have the leavening influence of the pressure school, which was working toward weight playing, developing a movable arm technic and counteracting the over-fixation of the percussionists. On the one extreme pedagogically, were the stiff "Lebert and Stark" or "Leipsig" methods; on the other, pianists like Chopin, Rubinstein and Liszt were playing the piano with a high degree of arm freedom and an essentially modern technic; presumably by the grace of God and not to be taught to every Tom, Dick and Harry piano student. Neither school necessarily older than the other, but the percussion school highly organized into a system, established in the conservatories of Europe and a good, going business proposition.

With pianists like Liszt and Rubinstein in practice and Ludwig Deppe and his disciples in theory, as pedagogues and writers, we enter into the modern phase of piano playing. While the writings of the followers of Deppe by no means show entire unanimity in their opinions, still they do show trend of thought in the same direction, that is, insistence on the necessity of arm relaxation and use of the weight of the arm in piano tone production. One of the earlier conceptions of this modern free arm theory was stated in the terms of a "free fall." It may be here remarked that, as so often happens, the pendulum having once begun its swing, the opinion of this school went its way to the most antagonistic extreme from the view of muscular effort percussion touch. It was the flaming up anew of a revolt started many years before by father Wieck. Only, what had been largely smoke up to now became a conflagration. In the seventies, eighties and nineties many writings appeared that dealt with this touch. Whereas it had existed in some form since early days, pressure

playing, or as a newer conception, "arm weight" playing was now elevated to a principle.

According to Klose ("Die Deppesche Lehre," 1886), piano tone was to be produced by means of a free fall of the fingers and hand, without intentional muscular effort. During this period the most wonderful attributes were ascribed to the quality of tones produced by these methods versus the tone production of the percussion school. Soechting's "School of Weight Technic" is admittedly a contribution to the Deppe propaganda. Descriptive matter in this is brief and pertinent as to the consciousness of arm weight, forearm rolling, and swinging power of the full arm. The exercises and excerpts from the classics are well organized in presentation, though too brief. What was a "free fall" with the first Deppe proponents becomes a "controlled free fall" with Soechting and later writers. Of these writings the Breithaupt "Natural Piano Technic" has probably received the most attention in this country, having appeared in English translation. This work (Part II) gives much space to a discussion of the principles involved but lacks a well defined and organized presentation of practice material.

A work that has omitted no detail in the analysis of possibilities of touch is the "Act of Touch" by Tobias Matthay. Mr. Matthay's book is well known in this country. There are recognized in it two kinds of touch initiation, muscular and weight. From the musical point of view the author bases his choice of touch on the (to him, as to the early Deppe writers) evident fact that different qualities of tone are elicited from the instrument by different kinds of key attack. In giving recognition to muscular and weight initiation in key depression, Matthay says that the first makes for sudden key depression and sharpness of tone; that the second makes for gradual attainment of key speed associated with beauty of tone. In other words, no matter how great a climax we are producing, or how fast we are playing, we must never depress the key suddenly, but always let its descent begin gradually and then accelerate the movement until the key reaches bottom, unless we wish a hard tone.

In this country Hugh Kelso, Jr., published his "Interpretative Technic" in 1898, having been using his system since about

1880. This claims to be the first work to put forward certain definite theories opposed to the systems of finger technic. The basis of this newer technic is that of natural movements (thereby somewhat antedating Breithaupt) and a more relaxed hand position. In its theories as to the source of power the method is vague, however, as have been so many writings of this type. The author senses the use of arm power as understood by the Deppe school, but lays main stress on the up and down movements of the wrist as the key to his system. The wrist itself appears to be regarded as the main factor in the method, but ideas of rotary movements are well developed.

Probably the clearest and most complete exposition of the whole matter is contained in "Klaviertechnik" by F. A. Steinhausen, published in 1905. As a fundamental touch Steinhausen offers the following: "A swinging movement of the whole mass of the arm from the shoulder downwards in coöperation with rolling of the forearm and a swinging participation of the hand and fingers." This writer denies the possibility of a real reconciliation between arm activity and percussion touch tone production, because, he finds, a combination of the two methods is impossible; free arm activity being cramped and hampered in conjunction with a set hand position and finger action. Breithaupt, on the other hand, posits that finger activity, together with free arm swing, is possible and desirable. Note that Steinhausen speaks of "a swinging participation of the hand and fingers." What this writer does definitely object to, and this on physiological grounds, is the set hand position and "well curved in" fingers of the Leschetizky school. To this many piano teachers will take exception, others will assent. In musical matters he speaks from a more idealistic standpoint than many other writers. His discussion of piano playing puts the physical aspects in proper place as effecting ease and naturalness of movements, and interpretation and expression as the result of higher mental-emotional functioning. The methods to be evolved from his fundamental propositions he does not concern himself with, but leaves to the piano teaching profession.

Incidentally, I would remark here, that the idea that an army surgeon, Dr. Steinhausen, could tell us anything about piano

technic has been ridiculed to some degree. Steinhausen speaks as a physiologist, and it would seem that, inasmuch as we have received help, more and more, in various phases of musical activity, from educators, psychologists and physicists, we may also receive practical assistance from the professors of physiology, more valuable than the culling of technical names of bones and muscles from a medical dictionary.

Practically and theoretically both pressure and percussion playing have been known since early days. As stated before, percussion playing was first organized as a method. The pressure school, not organized into a method in an earlier day, exerted much influence on the percussion school in some quarters, little or none in others; more in practice, as illustrated by concert pianists, than with pedagogues. This gradually developed into "weight playing" (a mere label), always influencing, always in conflict with percussion methods.

"Weight playing," "Swinging arm power," "Dead weight," — always new, inasmuch as it bears a new identification tag or receives a different emphasis; always old in as far as it is only a logical step forward in the evolution of what has preceded.

The two essential elements contained in these two schools of thought are: a precise motor control, inculcated through the percussion methods; ease and freedom of arm manipulation developed through the other methods.

Can these two essentials really be separated? If we play with down movements of the arm, muscular control must be exerted in lifting from the keys, whether to separate chords from one another or for phrasing; there must be control as to the amount of weight allowed to depress the keys; there must be control of the fingers in order to prevent all of the fingers, or any at random, from pushing down whatever keys they may come in contact with. If we play with stroke of the fingers, can we depress the keys at all, except for lighter effects, unless we put some pressure, weight, back of it? Further, it can not be denied that a higher lift of the fingers makes for a *quasi non legato* in passage playing; playing close to the keys for a smoother degree of legato; this irrespective of the degree of arm pressure that enters into the playing. Do we want either legato or non legato all of the time? The playing

movements must be trained for accuracy; they must be trained to depress and release the keys at exactly the right moment; there must be developed the control to get widely and finely varied tonal effects.

As said, the percussion methods developed a definite and exact control of the fingers. This control, developed in conjunction with definite hand position, meant a precise motor activity, especially for the playing of the older composers, such as Scarlatti, Mozart and others. The matter of relaxation was left largely to the pupil, or was prevented through over emphasis on position and control. The newer methods frequently develop a big-sounding technic for composers like Schumann and Brahms, or a cubist technic for Debussy and Ravel. The matter of finer control of the fingers is left largely to the pupil's native ability or is lost entirely in the bigger sweep of movement.

It must be admitted that it is much easier to teach a method that is based mainly on one or the other of these fundamental elements, than one that is based on both in proper coördination. That is, it is simpler for the inexperienced teacher to remember only one or the other and to allow the development of the one overlooked to rest with the pupil's natural ability or lack of ability.

These two elements are both essentials in piano playing, and, it would seem that the further development of piano technic lies in discovering and deciding if, and in how far and in what manner, these two so long antagonistic elements can be reconciled and coördinated.

RECENT DEVELOPMENTS IN TEACHING CHILDREN TO PLAY THE PIANO

MRS. CROSBY ADAMS

Montreat, N. C.

IN order to come more fully in touch with the subject of this paper, let us take cognizance of former times in order that we may determine if the newer ways have brought a gain or loss to the children of our day. We, who for many years have studied this subject deeply, can see very many things that are revolutionary. It is my purpose to sketch, briefly though it may be, a few of the changes that have taken place.

History reveals the fact that though much of the music of the pre-classical period is charmingly outspoken and musically transparent, it is much too difficult for little children to play. Even at its simplest there are many troublesome passages for the untrained hand. Bach wrote imperishable things for his own numerous family, who doubtless negotiated them in true traditional Bach style. Mozart came nearer to the child and is musically refreshing, always. It is said, "Only a child and an artist can play Mozart." His music calls for the naiveté of childhood and the technical perfection of the artist. Schumann left enduring contributions for the children of all ages, but every experienced teacher knows that Schumann's compositions, avowedly designed for elementary grades, present not only technical but artistic difficulties. It was reserved for Reinecke to be the first to really approach not only the child-mind but the child-fingers, in giving forth many a helpful study or piece or duet of musical worth as far as form and content are concerned. Like Bach, Reinecke needed musical food for his own large family—there were thirteen Reineckes—and the exigencies of the daily musical question doubtless induced him to compose for home consumption. So the world is richer for his labors in behalf of the children. Since his time, many writers across the sea have voiced a musical message for the children's sake, sometimes but a fugitive composition or so, as in the case of Gounod, Guilmant, Henschel and Caesar

Franck. Glazounow, Arensky, Henriques and Debussy are names that come instantly to mind, also, to quote only a few composers who have made valuable additions to the realm of literature designed exclusively to minister to the children's needs. Indeed, every country has felt the touch of childhood and responded to it. Some of our moderns, following the lead of Debussy, who caught the public ear with his group of pieces called the "Children's Corner," have sent forth their message in the very latest and most advanced idioms. Doubtless many a gifted youngster of the present and future will find these idioms like a veritable "mother tongue," so easily does childhood adapt itself to passing musical winds.

But it is to America that all countries look, not only for advanced ideas in teaching children, but for methods that shall bring one nearer to a true understanding of the child-heart. And when we have said this, we pause. For no one has yet understood the child-heart! At most, one has but approached the entrance.

The poets, who are always our leaders, paved the way for this understanding of childhood. Longfellow and Stevenson were the pioneers, and the list has grown with the years, until Mrs. Alice C. D. Riley and Edith Hope Kinney seem to be upon intimate terms with the child's true expression. Now that we can look through Hilda Conkling's own eyes at childhood's vision of things, shall we not catch a new conception of the child mind?

Of our own American writers who began to touch with no uncertain hand the province of children's music, Stephen Emery was among the first to sense the child's needs, and also his technical limitations. Had Mr. Emery lived longer he undoubtedly would have come even nearer to a comprehension of what might have been accomplished. On the vocal side, Eleanor Smith helped set the standard of musical taste, and hosts of singing children now in mature life rise and call her name blessed.

The list of those who have worthily followed this direction in both vocal and instrumental music is too long even to cite. Suffice it to say that we have at last reached the Children's Age. With a clear recognition that this Children's Age is upon us, both those on the one hand who are truly composers, and those

on the other who write what, for want of a better name, is termed music, have flooded the country with quantities of writings, which they fancy are suited to a child's needs. The result is bewildering to one who is unable to separate the wheat from the chaff.

Old Papa Wieck gave us an aphorism that all teachers of children should treasure. Upon being asked what constituted a good teacher, he enumerated these three fundamentals: "The finest taste, the deepest feeling, and the most delicate ear." The finest taste will help a teacher to reject the inconsequential. It is of the utmost importance that teachers select only the best for the varying needs of each child. The music should be "Something worth saying, said in a way worth remembering." The pity of it all is, that many people who are writing for little folk think they must "write down" to the fancied comprehension of the child. The result is such a babyish, childish output that any normal child resents it without perhaps being able to analyze the reason. If I may be pardoned a personal allusion, I have never written a baby study or piece in my life; nor shall I ever. But I have written extremely easy musical numbers, perhaps on four notes, if need be — a *la* tetrachord.

No truer words were ever spoken by Josef Hofmann than these, "America is method-ridden." In former times we were happily limited to but few. Nowadays there are many claimants for favor. Especially is this so in the province of elementary instruction. When Froebel brought to the attention of the educational world his teaching principles for little children, we can easily imagine he did not realize to what lengths his theories would be carried. I hope I shall not be misunderstood nor be considered uncharitable or unfair if I say that methods as "Methods" do not appeal to me. I recognize that no one can formulate a method of any kind without much thought and that it will therefore contain something of value. But too long have we temporized with the child. Those first precious years, when every impression is a *lasting* impression, impressions which stand out more clearly than ever when one reaches the evening of life; those early years must be used wisely, or we, as teachers, fail of our high mission. In the days of our childhood we went out with expectant hearts to meet music. Perhaps, instead of the beautiful thing we had

dreamed of, we were given a stone; but we at least understood from the first lesson that music was a *study*. Years ago when these new devices for making music a play-time experience instead of a study first came to notice, someone aptly said, "Shall we sugar-coat the pill all over or only part way around?" I do not believe in sugar-coating. If there is one thing above another the children of this generation need, it is serious purposeful work. A little child can easily be led toward this, and will enjoy the more this beautiful wonderful language we call music when it is approached in a dignified way. And in this we can learn from the past.

Several years ago I wrote to the directors in three or four leading conservatories of music to ascertain, from their point of view, what was the most serious lack in the hosts of music pupils who annually flock to our music schools for more or less advanced work. With one accord the reply was "superficial preparation." This leads back to the first lessons. But what is back of that? Ah, that is the crux of the whole situation! Those first golden years, when the listening ear should be quickened and refined, perhaps all unconsciously to the child, what has been done with them? The development of the listening sense can be begun almost in the cradle. It is not an accident that every baby in Christendom who has had a conch shell to play with, intuitively places it to its ear and listens. Does not Wordsworth say,

"I have seen
A curious child, who dwelt upon a tract
Of inland ground applying to his ear
The convolutions of a smooth-lipped shell;
To which, in silence hushed, his very soul
Listened intensely; and his countenance soon
Brightened with joy; for from within were heard
Murmurings, whereby the monitor expressed
Mysterious union with its native sea."

And later Thomas Bailey Aldrich voices the same idea by enjoining us to listen with a purpose, in the following exquisite verses:

"Hold this sea-shell to your ear,
And you shall hear,
Not the andante of the sea,

Not the wild wind's symphony,
But your own heart's minstrelsy.

"You do poets and their song
A grievous wrong
If your own heart does not bring
To their deep imagining
As much beauty as they sing."

The little child should also hear folk-music of all lands, a mine of wealth. Speaking broadly, all American parents covet (and usually secure) the *good* things for their children. But many of them miss the *best* things! And what are these *best* things? The training of the five senses, a principle so old as to need renewing throughout the whole educational system.

Many years ago Mrs. John Spencer Curwen of England voiced a fine teaching idea for beginners' work. She said, "Separate the difficulties." This has been done in America in our own way. For we long ago discovered that we needed to work out our own musical salvation. To such purpose have we forged ahead that we can consistently claim to be leaders in a new and better way of teaching beginners to play the piano. Sometimes five-finger or mechanical exercises are given fanciful names. The child is quick to see its failure as music. We have learned, I hope, to call things by their right names. Finger exercises should be finger exercises and nothing else should be expected of them, though they can be made interesting indeed when the child understands why they are valuable and that good tone-quality should be obtained while the fingers are being disciplined. Much has been done to help little hands to become plastic and free and independent in finger action.

The wise teacher of today will at the outset determine the child's physical response to rhythm. This subject of rhythm is so fundamental as to call for a whole afternoon of discussion. Music with rhythm left out is no longer music. There is so much yet to be accomplished that one feels that too great stress cannot be laid upon it. This ear training helps mightily when the child comes to the first music lesson. The ear easily recognizes the musical message. It should be every child's experience to be able to write four-part harmony from dictation, but valuable as

this is, as it develops onward from point to point, it must merge into a true conception of tone quality and dynamics, of consummate use of the pedal, in a word, of musical interpretation. The true understanding of time values, however, must not be ignored and plenty of disciplinary work in this line must be emphasized as we have already reached the stage in our American hurry where audiences fail to give three beats at the end of the first section of "America" when singing this patriotic number.

What are some of the changes that have taken place in these years? In the matter of keyboard geography we find that the child is able to comprehend the keyboard as a whole instead of the old treble clef monopoly during the first lessons; that for him no limitations exist, provided the teacher can see with him the vistas that stretch out before them both. So from the first both bass and treble clefs are taken up and the child proceeds toward making music without that unevenness in his sight-reading ability that formerly obtained, thus making decided and definite progress. Furthermore, attractive words assist him in gaining a rhythmic concept. These words must be of fine literary value and the themes suited to his comprehension. Unfortunately much doggerel appears which can neither be characterized as verse or poetry. Such inane material should be ruled out. Teachers should be very watchful here. For the training of the eye, music writing and plenty of it is planned for the quickening of this sense.

The five-finger province in the old restricted manner was limited to mechanical finger exercises. For technical development that is still an imperative need today, as the hand of every child needs disciplinary training in that direction. But the years have brought a new musical meaning to this form, first in surrounding it with harmonic beauty in the duet field so that the child can really "make music" from the first, with the help of his teacher. Jos. Loew, Jacob Schmitt, Johannsen, even the academic theoretician Jadassohn and our own William Mason gave new content to this form, started years ago by their predecessors. The list of composers who have done significant things in this five-finger province is a long one, and the extension of this form to two hands gives a range in these days covering ten notes, so that while keeping in mind this admirable technical training along natural lines the

child can explore still further and more wholly to his mind. This makes for musical freedom.

Even from the first the child can become somewhat familiar with all tonalities, thus very early in his experience realizing musical vistas wholly unknown in former times. Transposition becomes a matter of such early experience that one absorbs quite naturally what has hitherto seemed somewhat of a problem. Memory work should be carried on all through the grades. These and many other improvements upon old ways may be cited. But there is no time to rest upon our oars. There is still much to be done, much to be accomplished. When one finds an appalling percentage of pupils upon whose musical education much hard-earned money has been expended by sacrificing parents, pupils who cannot sit down and play in an artistic unpretentious manner five pieces, or sometimes even *one* piece, a hymn in the church service or an accompaniment for voice or instrument, a body feels that "something is wrong in the State of Denmark." Careful, conscientious work on the part of both teacher and pupil, constant review of repertoire, be the pieces ever so simple, an ever-growing appreciation of what true musicianship includes and means, a constant gain in sight-reading ability (and by this I do not mean the reading of notes but *interpretation*) the refining of the ear-sense through all the grades in order that only beautiful tone quality may come from the chosen instrument, and a consummate use of the pedals, — all this, and more have we learned and are learning better how to bring to pass. It is a great age to be living in. As educators, we should be most concerned in helping the rank and file toward music. The gifted people will be taken care of, but the *average* pupils, these are our trust and our care. The avenues to their souls must be entered. Someone has well said, "Where eye, ear, mind, will and heart coöperate, there art dwells."

Never were so many earnest, honest people devoting their services to the cause of children's music. No longer do we hear as often as formerly this fallacious statement, "Anyone can teach a beginner." I give you my word there is no such fascinating field. But let no teacher attempt it whose vision is narrow, who fails to reckon upon the passing years of unfoldment and to min-

ister to those years, who does not understand that the child has a right to be always climbing upward. The various states of his experiences must be met. His constantly shifting nature, from the elementary through the teen age must be reckoned with. His physical stature, whether it is at high or low tide, so to speak, his longings and cravings, must be met and understood, his all-around musical development, — these phases and many more must be nurtured. All mechanical exercises should develop into a musical technic along simple natural lines that will stand the pupil in good stead the rest of his life. Polyphonic music, beginning with simple round and canon should flow and be carried along until the great Bach treasure-house is reached, because this and other advanced literature of this character will minister to his finest intellectual attainments and be like a golden thread all through the musical fabric. His emotional life must be quickened by constant access to the rare classics of the romantic period, his fantasy stirred and deepened by constant association with writers who have lived near to nature and have expressed her teachings in music, as well as those who, as Shakespeare says, "Have lived with Queen Mab and the fairies." Finally he should have at hand a never-failing and ever-growing repertoire memorized and ready at all times. Ensemble music should open new visions to him of concerted work. Church music without reference to his particular creed should enrich his spiritual life. And the finest flower of all should reach a rare development, namely, the ability to read at sight in a musicianly manner. Thus, quite unconsciously to him, will have happened something very valuable — a cultivated musical taste.

Never before were the opportunities so wonderful. If the child lags, if he fails to measure up to what is expected of him, now that so much has been prepared to make his music fascinatingly interesting, there may be some good reason for his lack of response. The aurist, the oculist, the all-around practitioner should be consulted to determine at the outset that the child starts fair with every sense normal. Then, by making what the Norwegians call "a good landing" (that is, an early beginning) his interest may be so quickened and kindled that he will attain a technical proficiency of a musical nature by means of which we

may hope to carry him safely through the trying adolescent years when progress is not so noticeable as in the wonderful years of the earlier time. Given this fine preparation and he will have developed the courage to attempt well-nigh impossible, and in this progressive age of ours, almost unbelievable things.

Having enumerated just a few of the things we teachers must include and encompass, let me close with one word of warning. It is this: "The modern tendency is to ripen everything before its time." Only by careful, conscientious, patient work on the part of both teacher and pupil can a solid foundation be built that will stand as long as life lasts. When a pupil has had this thorough foundational training, he will, in after years, rise and bless the teacher who has guided him toward true standards, and has held the torch to point the way. An unknown poet has voiced this tribute:

The teacher lives forever. On and on
Through all the generations he shall preach
The beautiful evangel: On and on
Till our poor race has passed the tortuous years
That lie fore-reaching the millennium,
And far into that broad and open sea
He shall sail, singing still the songs he taught
To the world's youth, and shall sing them o'er and o'er
To lapping waters, till the thousand leagues
Are overpast — and argosy and crew
Ride at their port.

THE RELATION OF CHURCH MUSIC TO ECCLESIASTICAL ARCHITECTURE

REV. WINFRED DOUGLAS, MUS.DOC.

New York City

EDUCATION, as we all know, does not consist in the acquisition of facts or of mechanical mental processes, but in the guiding, the 'leading out,' of *living* processes which affect the entire being of the learner. And therefore the music teacher's task is to nourish a vital art: to develop, in separate individuals or in groups, the essential musical process—self-expression, in music, of something worth expressing; and for the utterance of which an inner need is felt. When we consider the general condition of church music in America, it is quite plain that herein is a problem of musical education which, notwithstanding some progress, is far from being solved. The dullness and feebleness and utter artistic insincerity of a large proportion of the music heard in our churches yield sufficient evidence of the lack of any compelling spiritual necessity in its origin. A very large proportion of it is not merely imitative, but imitative of inferior models. A vital art may not *remain* imitative, though in its formative stages it will necessarily be imitative of good models: nor may true art spring from unworthy or inadequate motives. The convenience of a choir; the mere desire to have something of one's own heard; the demands of a publisher; the need of cash; the material usefulness of advertising; a feeble impulse to compose something: from such motives nothing deserving the name of art can arise; much less religious art. "The greatest and most enduring art has arisen when men have felt that some great thing should be clearly and repeatedly expressed in a manner comprehensible to every one." Nothing less than a great and enduring art should be the aim of men and women occupied in the noble work of teaching music; a task which I am proud to be sharing. And in the particular department of church music which is my field of endeavour, some lessons which may be learned from the past, and illustrated from the sister art of architecture, will per-

haps point out one or two of the forward ways that may lead us out of the bog of artistic inadequacy, falseness, and feebleness all too commonly impeding the progress of American church music.

The subject assigned me brings to mind at once the famous characterization of Ruskin, "Architecture is frozen music." This was based upon the idea that both are arts of form, and that a close parallelism may be found between their respective developments. A primary architectural form is the arch. It has unity in the two similar uprights, and variety in the springing curve which unites them. Beginning with this simple form, men finally developed the most complex, yet most organic and logical of all human structures, the Gothic Cathedral of the 13th century; a vast and glorified arch with a roof of stone and walls of glass, whose component parts were whole series of marvelously correlated systems of lesser arches symmetrically balancing one another for the most part; but with the crowning artistic perfection of slight departures from merely mechanical symmetry, which gave a feeling of mystery and wonder to the beholder.

The formal development of music starts in a similar simple unit, the three-part song form. It, like the arch, possesses unity through the repetition of its first phrase to form its close: and it has variety in the contrasting phrase, with its natural tendency toward the dominant, which leads to the repetition of the opening phrase. This simple form also developed little by little into larger structures, until in the modern symphony one finds the formal parallel of the mediaeval cathedral. Again the first member of the form has become not a mere phrase, but an elaborate group of inter-related subjects; the element of variety, a dramatic free working out of the themes proposed: and the great musical arch is completed by the orderly return of the first group; but no longer in merely mechanical symmetry, for the return is so modified by slight alteration that again the sense of mystery is added to deepen the meaning of the logically complete form. And a still vaster application of the principle of unity has embraced the whole symphony in recent years. We see it in the Third Symphony of Brahms, where the opening theme of the first movement appears as a radiant vision from above at the close

of the last movement. We see it even more clearly in such a work as Strauss' *Ein Heldenleben*, where all the varying movements are blended into a superbly proportioned musical structure by the principle of thematic recapitulation after development, and of strict unity of key relationship.

But the symphony is not *church* music, however religious its spiritual content may be; and it is evident that we must seek the parallel of church music to the cathedral in some other relation than that of similarity in outward form. We must find a similarity of purpose to guide us to the true relationship. The key to the beauty of a cathedral is not in the analysis of its manifold beautiful ornament, nor of its constructive system of arches, but the observation of its perfect adaptation to its use. A cathedral as a mere monument of carven stone is a dead thing. The proposal is sometimes made by enthusiastic radicals that the mediaeval cathedrals should be separated from the life of worship that inhabits them, and made into public museums. Their beauty would largely disappear, for death is never as beautiful as life. It is ecclesiastical architecture as part of a living thing, not merely as the cast-off shell of something dead, that bears an instructive relationship to sound church music. Processes of life developed the need and shaped the forms of the cathedral; and to them we must now briefly turn.

Purpose is readily discernible in an honest building. I recently saw a new church building with a sloping floor, concentric half-circles of folding theatre chairs all facing a speaker's desk on a small platform, back of which rose the pipes of an organ above a group of choir seats facing the auditorium. This building was perfectly honest, and expressed its primary religious purpose, instruction and exhortation by a preacher. The choir seats betokened music as primarily undertaken for the benefit of the congregation.

It is plain that the primary purposes of a cathedral are different, if you recall the appearance of a mediaeval interior, or look about you.* The pulpit from which I speak is at one side, showing that preaching is but a subsidiary purpose among many others. The choir seats are in groups, and facing each

* Address delivered in St. Paul's Cathedral, Detroit.

other, showing that a division of the choir not based purely upon musical needs is planned for, and that the music is not considered as only for the enjoyment of the congregation. And in the very centre is the great Altar, with various levels of floor space and groups of steps leading up to it in such a way as makes it plain that the major purpose of the cathedral is toward what that Altar symbolizes. What is *done* in a cathedral? What is its life? What has shaped it?

The main task of the Middle Ages which produced the cathedral was the intellectual restatement of Christianity as received from the Fathers of the Christian Church. It involved a new emotionalization of Latin Christianity, the filling it full of human elements of love, fear, and pity. Men strove to make religious faith fill all life, and to join to itself every emotion of life. This unity and universality of religious relationship embraced art in all its forms. Art was not in mediaeval days a work only of specialists and a luxury of the rich. Art was a part of the life and of the religion of everybody. Whole populations built the cathedrals as a main enterprise of life. Every workman contributed his share to the beauty of the structure, and designed the ornaments which he made. Art was a universal outpouring of emotion in everything made and used; the expression of man's joy in his labour; the making beautiful of all the things to be used, from the least to the greatest. Now mediaeval men rightly deemed that their most useful possession was a certain heritage from the past, namely, the Christian Liturgy; and with an intensity of emotional outpouring which we can but faintly understand, they sought to beautify every circumstance of its performance. *This* built the cathedrals, and determined their every detail. Here, in their mutual relations to the Christian Liturgy, we shall find the true parallelism between Church Music and Ecclesiastical Architecture. And here we shall find the particular species of religious music to which our discussion is this morning limited: Liturgical music; the religious music which has for its purpose the musical clothing of the words of the Christian Liturgy.

The liturgy, technically, consists of the words of the Church's appointed services, chosen chiefly from the Bible, and wondrously

classified so as to show forth, in the time of one year, the life of Christ and the lives of His saints. The words provided for two sets of services. First, the Mass, which meant personal contact with Christ himself; then the Daily Office, a continued round of praise and prayer, going on day and night, like the ceaseless praise of heaven. The manner of rendering these services was semi-dramatic. All present participated actively, in one way or another; bishops, priests, other clergy, choir-singers, and the congregation. In the Mass, the Bishop or Priest visibly represented Christ. In Holy Week, the Passion of Christ was narrated by one person who took the part of the Evangelist, the Celebrant at the altar singing the words of Christ, another those of the characters quoted, and the choir uttering the words of the crowd. At some of the Offices, darkness grew in the great church as light after light was extinguished with each psalm of the Passion. On Easter Even, the new Light of the Resurrection was visibly kindled, and burned in the Paschal Candle till the Day of the Ascension. The great nave, the floor of which was the lowest level in the church, symbolized this world: and there the Litany was sung in procession, to picture our earthly life, and pray for all its needs. The choir, at a higher level, and beyond the great Crucifix which at the Rood Screen symbolized death, represented the life of Paradise, and there the choir sang the antiphonal Offices of divine praise as by white-robed Saints and Angels. The sanctuary, raised yet higher, portrayed Heaven itself, and there, in the central "Mystery of the Mass," God was present upon His throne, the altar. Day by day throughout the year went on this great semi-dramatic poem of worship, the people's own treasure and solace. All life centred in it and radiated around it; the life of the state, of the family, of the individual person. It was the supremely useful and important thing in life. In corroboration of this statement, let me cite the following words of our great American poetic critic, Edmund Clarence Stedman.

"For centuries all that was great in the art and poetry of Christendom grew out of that faith. What seems to me its most poetic, as well as most enduring, written product, is not, as you might suppose, the masterpiece of a single mind — the "Divina

Commedia," for instance—but the outcome of centuries, the expression of many human souls, even of various peoples and races. Upon its literary and constructive side, I regard the venerable Liturgy of the historic Christian Church as one of the few world-poems, the poems universal. I care not which of its rituals you follow, the Oriental, the Alexandrian, the Latin, or the Anglican.

"I am not considering here this Liturgy as divine, though much of it is derived from what multitudes accept for revelation. I have in mind its human quality; the mystic tide of human hope, imagination, prayer, sorrow, and passionate expression, upon which it bears the worshipper along, and wherewith it has sustained men's souls with conceptions of deity and immortality, throughout hundreds, yes, thousands, of undoubting years. The Orient and Occident have enriched it with their finest and strongest utterances, have worked it over and over, have stricken from it what was against the consistency of its import and beauty. It has been a growth, an exhalation, an apocalyptic cloud arisen 'with the prayers of the saints' from climes of the Hebrew, the Greek, the Roman, the Goth, to spread in time over half the world. It is the voice of human brotherhood, the blended voice of rich and poor, old and young, the wise and simple, the statesman and the clown. This being its nature, and as the crowning masterpiece of faith, you find that in various and constructive beauty—as a work of poetic art—it is unparalleled. It is lyrical from first to last with perfect and melodious forms of human speech. Its chants and anthems, its songs of praise and hope and sorrow have allied to themselves impressive music from the originative and immemorial past, and the enthralling strains of its inheritors. Its prayers are not only for all sorts and conditions of men, but for every stress of life which mankind must feel in common—in the household, or isolated, or in the tribal and national effort, and in calamity and repentance and thanksgiving. Its wisdom is for ever old and perpetually new; its calendar celebrates all seasons of the rolling year; its narrative is of the simplest, the most pathetic, the most rapturous, and most ennobling life the world has known. There is no malefactor so wretched, no just man so perfect, as not to find his hope, his consolation, his lesson, in this poem of poems. I have called it lyrical; it is dramatic in structure and effect; it is an epic of the age of faith; but in fact, as a piece of inclusive literature, it has no counterpart, and can have no successor."

And now we can definitely place the relationship between Ecclesiastical Architecture and Church Music. As architecture, in the cathedral, made complete, precise, and exquisitely adorned

provision for all the *actions* of the liturgy; so church music, proper, provides for all of its *words*. The cathedral structure, wonderful as it was, was kept subservient to the purposes of the liturgy yearly enacted in it. At the moment that other motives, of human pride or pleasure, entered in, a decline of church architecture ensued; well symbolized by the double fall of the daring vainglorious Cathedral of Beauvais, planned more for the glory of man than of God. Sound church music, similarly must be kept wholly subordinate to the words which it beautifully and appropriately utters. The main object in the widespread effort at reform in this field of art is to restore such a right relation to the liturgy, both in the music to be chosen for performance and in that yet to be composed. The growth of interest in liturgical worship now extends far beyond the limits of those churches properly designated as "Catholic." Presbyterians, Methodists, Lutherans, Congregationalists, and other Protestants now possess liturgical books based on the old and great traditions of ordered service; and among them all, it is fitting that the increase of liturgical music should keep pace with the advance of such ideals of worship.

The first great body of consciously artistic church music grew with the liturgy, and became the supreme model for liturgical music. It was complete by the end of the 6th century. We know it, rather vaguely, by the name of the great Pope who reformed liturgy and music alike, St. Gregory the Great, who died in 604 A. D., leaving the Church possessed of some 3,400 musical settings of different portions of the liturgy, every one of which was ideally wedded to the sacred words, with an artistic perfection which has never been surpassed and but rarely equalled in later ages. Among them were 150 Inroits, 110 Gradual Responds, 100 Alleluia Responds, and 23 Tracts, for the Mass; besides the music of the Nicene Creed, Preface, Sanctus, and Lord's Prayer. For the other Offices, some 2000 Antiphons of 52 types of melody; 800 Responds of 20 melodic types; 50 Hymns and other compositions. With the single exception of the hymns, they were all based upon prose texts. Their rhythms were the rhythms of noble Latin speech, then recently emerged from its classic form, distinguished by quantity, or actual lengthening of prominent syllables, to its later form still preserved in the Roman

Church, in which accent or stress takes the place of quantity. The ordered sequence of closing syllables in a prose sentence, known as the *cursus*, shaped the cadences of this antique song. It ranged from the simplicity of syllabic chants for the Psalms to the complexity of the wonderful extended melodies at the Gradual, which even today tax the singer as severely as do the elaborate solos of Sebastian Bach. Yet both were alike conformed to the one purpose of appropriately adorning the unrepeatable words of the service. What were some of the excellencies of this first great artistic body of sacred music, which we should seek in our selection of what is sung in church, or imitate in our own efforts at composition? I will roughly indicate them as merits of Form, of Beauty, and of Holiness; and consider them in that order.

FORM

The Liturgy, as we have seen, is a work of art, the highest of all poems; and as such it possesses Form. A musical setting of any portion of it, to be good, must draw its form absolutely from the words set; as did all the Gregorian compositions. Otherwise the music becomes insincere and untrue for its purpose; it hinders, instead of helps, devotion. Thus, for example, *words may not be repeated for the sake of musical effect*, but only if the service itself calls for their repetition for devotional reasons, as in the *Kyrie Eleison*. Here we shall find vast quantities of modern music utterly defective, because its composers have adopted the less artistic course of composing their musical phrases first, and then fitting in the text as well as possible. The tyranny of the four or eight bar phrase, now justly resented in secular music, has been fatal in sacred art. And we can wisely turn to the fascinating musical problem of *exactly* setting a liturgical form; of inventing a melos which truly utters the prose text undeformed. Most modern church music is imprisoned within the bars. Learn to cast aside the bar line, or to put it where your phrase requires. Let the text sing its own melodies in its own precise form. Very many compositions in our tongue have really drawn their forms from the feeling of the organist for his instrument; not that of the composer for the human voice, nor of the worshipper for the words of his prayer. We all ought to give our choirs

practice in unaccompanied singing, even in unaccompanied melodic singing, to develop once more the sense of *vocal* music, of *melodic* rhythmic freedom. We need a new choral technique, derived from the human voice and the prose text. And such a fascinating simplicity of procedure means nevertheless a difficult and high artistic aim; for there is the possibility of perfect art in small and novel forms.

Another formal problem arises from the fact that great portions of the Liturgy are responsive between priest and people, as representing Christ and the Church; the music of such portions must be truly antiphonal, like the words. And this is a problem for the director, not for the composer; for the ancient responses cannot be surpassed. But the choirmaster must obtain in them a simple directness of speech which is absolutely plain and exquisitely beautiful. Nor must he *ever* allow the monstrosity of sung responses when the priest is either unable or unwilling to sing his part.

And again, the divisions of the music must always correspond absolutely to the divisions of the text. This rule is shockingly disregarded in many modern musical settings of the *Te Deum* and of the *Gloria in Excelsis*. In the Episcopal Church, the latter is most frequently sung to an old chant in four parts; yet the text is obviously in three perfectly clear divisions of sharply contrasted emotional character: joyful praise, penitent prayer, joyful praise. So with the *Te Deum*: it consists of a hymn to Trinity, v. 1-13; a less jubilant hymn to Christ, v. 14-21; and four penitential versicles with their responses, v. 22-29. Yet musical composers, wholly disregarding this historical and devotional form, proceed to make a vast dynamic climax of the closing words, "let me never be confounded," as though "me" were the most important person in the universe, instead of one of the least. There is too much "me" in both art and religion.

Not only should we never introduce words from one liturgical unit into the music for another, as does Gounod repeatedly in the *Messe Solennelle*; but we should never alter the words from their due order at all. The service itself is the norm to which all musical forms must be shaped. And the music must not unduly *prolong* the service. Who has not suffered a devotional ship-

wreck on the arid reef of innumerable *Hosannas* after a *Benedictus qui venit!* We Anglicans may well look back to the admirable standard in most of these particulars set by John Merbecke in the first authorized Communion Service in English. And it should be a cause of rejoicing to everyone interested in the promotion of sound church music that this admirable model of good form is included in the new hymnal of the Episcopal Church.

BEAUTY

Just as architecture beautifies and dignifies the actions of worship by a noble and appropriate setting, so music is not only to express, but to beautify, the liturgical words. The music must be good music. There should be no place in worship for music that is vulgar or dull or sentimental or cheap or inartistic. That is not to say that the efforts of many sincere untaught persons to offer up to God the best musical worship they can, are to be condemned, however crude the results. But artistic beauty is a quality of production whose aim is the ultimate aim of perfection, that is, God. And in each stage of the development of musical worship, the beauty of perfection must be sought. Not the anthem which we can sing very badly to our own glorification; but the simple hymn or chant which we can sing perfectly to the glory of God, will result in beauty. The needless musical ugliness we endure in church is appalling. Remember that excluding bad music, ugly music, is not to exclude simple music, in which all can join at times. Hymn singing in unison by the whole congregation, with the choir, may be one of the most beautiful and inspiring portions of our worship. So may simple congregational responses, or under favourable circumstances, larger parts of the service. Anciently, the *Kyrie Eleison*, the *Credo*, the *Sanctus*, the *Agnus Dei*, the *Gloria in Excelsis* were sung by all the people; as well as the psalms in various Offices. And it is undoubtedly true that great art "is comprehensible to every one," and that without *some* portions of our musical service in which all can join, it will lack one element of beauty. But we must always remember that bad music cannot be good church music. Beauty is a result of something well done, for a purpose beyond aesthetic pleasure; therefore beauty can only be attained by

the choice of good music within the capacity of those who sing, whether priest, choir, or congregation.

The lack of melodic beauty is the bane of present day composition in all fields. Music has developed with more and more complexity, more and more piling up of effects drawn from every source except pure melody. The true opportunity for advance in church music, at least, is in the invention of comparatively simple, brief musical settings of great melodic beauty, and of extraordinary faithfulness to the ideal of worship: which brings us to our final consideration.

HOLINESS

The kind of beauty which characterizes the Liturgy is the beauty of holiness. It is not only a beauty of literary form, but of spiritual content. Its every purpose is a holy purpose: the expression of holy emotions, the statement of holy truths, the awakening of holy desires, the inviting to holy acts. This kind of beauty must also characterize the music of the Liturgy. The music must pray, the prayer must sing. Music is not sacred merely because set to sacred words; it is so only when it corresponds absolutely to their spirit. Indeed we have notable instances wherein the essentially religious spirit of melodies originating with secular — which does not mean irreligious — words has brought them into the worthy service of the sanctuary. Hassler's song of suffering human love becomes that tenderest expression of divine sacrificial anguish, the *Passion Chorale*. Isaak's deeply felt song of parting from the native city, Innsbruck, becomes the solemn farewell to earthly life, "O world, I now must leave thee." Who has not felt the profound pathos and intense religious faith of this great melody in Brahms' great *Chorale Prelude*, composed while he was dying. Yes, the music must pray, the prayer must sing. And as the choirmaster's task must be the choice of music which is intrinsically religious, and not merely because associated with holy words, so the composer's task is to invent sacred music which could not imaginably be anything else. To do so, what must he study? Harmony, counterpoint, musical form only? No. If he were to become a ballet composer, he must study the wonderful art of emotional expression by the

human body, so imperfectly expressed by the word Dancing. If he were to become an opera composer, he would have to study Drama, live in its atmosphere, absorb its methods and essence. And if he is to become a composer of worship music, he must not only study Prayer, learn of the great masters of Prayer; but he must live a life of Prayer: for his music must pray, and it cannot unless he does.

And this quality must not be merely a general feeling of solemnity: it must faithfully reflect the spiritual purpose of each liturgical unit. Thus the singing of the Nicene Creed is liturgically an act of religious faith by the whole body of Christian people. If its music, therefore, is like a little dramatic cantata, setting forth objectively the events of the life of Christ, the music no longer corresponds with the spiritual purpose of the Creed, and so loses its quality of sacredness. The music must pray the prayer of the text, and that only. It is in precisely such cases as this that the future church composer must study and practically assimilate the principles of divine worship. There have been but three supreme schools of liturgical composition which could meet the necessary tests of great art with which we began. "The greatest and most enduring art has arisen when men have felt a need that some great thing should be clearly and repeatedly expressed in a manner comprehensible to every one."

Such art was the Gregorian Plainsong, which is just as musically valid today as it was in the seventh century; such art was the classic polyphony of the sixteenth century, embodied in the heavenly masterpieces of Palestrina, Vittoria, Morales, and others; and such art is that of the present century in the Russian Church, where again the purest liturgical ideal has inspired a group of living composers to demonstrate in our own day that musical progress does not involve the loss or alteration of its strictest observance in these three necessary qualifications: precise faithfulness of form, lofty beauty, intense prayerfulness. Such a gem of service music as Rachmaninoff's noble "Songs of the Church" is an unsurpassed treasure and model for the musician who desires fittingly, beautifully, and devoutly, to compose music for some portion of the Christian Liturgy. But this he must not do by imitation of external forms. It is useless to attempt the idiom

of another age or country; to write mock-Palestrina, or to copy Russian devices. Success in this field will only come when men set themselves to embody the liturgical ideal with music precisely suited to the English tongue, as did those great artists with the Latin and the Slavonic.

After so long a lapse, cathedral building is again not only a religious desire, but a practical necessity and an actual achievement: and again musicians are turning toward a branch of their inspiring art which may correspond in similarity of purpose, in economy and directness of means, in splendour of beauty, with those noblest of the structures of man. Ecclesiastical Architecture and Church Music together will continue, as of old, to enshrine the greatest of man's earthly treasures, the divine poem outwardly expressing his inner worship of the Almighty and all-loving God.

VITALIZING THE WORSHIP AND MUSIC OF EVANGELICAL CHURCHES

H. AUGUSTINE SMITH

Boston University, Boston, Mass.

WE are gathered here today from many ecclesiastical climes: the sermon-loving Bostonian is present, the Psalm-singing Pittsburger, the chime-loving Californian, the Southern-spiritual Tennessean, the collegian with the big-choir ideas, the family church man with quartet preferences. What are we going to do about it—this indifference of the non-liturgic church toward a master program in the fine arts. I have in mind the average church which knows nothing of the beauty of holiness, no worship with unity, climactic progress, self-expression on the part of the assembled congregation.

These are the churches with silent organs, darkened windows, sepulchral choir lofts, with the chilling drafts of winter up and down their aisles. These are the churches that encumber the earth 313 days every year, without a message of any sort from the \$200,000 ecclesiastical pile, from the \$32,000 organ, from the \$5,000 memorial window: thousands for lighting, carpeting, and pewing the people 52 days of the year, but shut, tone-cold, funereal for the whole life of all the people.

Last week I tramped the streets of a great city, searching out master choral and orchestral directors, pageant experts, soloists, choral clubs, and found them everywhere but in the church or connected with it. They ought to be in the church; for they need its benign influence, and surely the church needs the uplift of master music and art and drama so long as this triumvirate is shot through with spiritual dynamic.

When will the church become beautiful and attractive for children and young people—banners if you please, the surge of many voices, fellowship in worship, ritual with less theology and saints days, more religion and more human life? Will Methodists, Baptists, Congregationalists, Presbyterians, Disciples, continue to follow the lead of Catholic, Anglican, Lutheran rituals?

They have thus far, because in the rapid, breathless stride back to the ritual from the days of Calvin, Zwingli, Cromwell, the Evangelical church has snatched at anything and everything to build her worship. But with second sober thought, these non-liturgic hosts are challenging the real need of certain saints days over world brotherhood days, of Whitsunday over Children's Week, of Trinity Sunday over a four-fold-life Sunday. Ritual has been built too largely on theological tenets, on the prophets and ecclesiasts of old, on tradition, on prejudice. We have had enough sacerdotal monologues, of priest and deacon duets—we need rather the will to fellowship in service, the human family at worship, congregational participation at once full voiced, willing heart to heart, mind with mind; congregational reading from side to side, singing like the sound of many waters. When religion is lived, worship, music, life, intermingle.

New worship and anthem material is greatly needed; for the rural church, for Armistice Day, for the Commonwealth of God, for church federation, for the Rights of Childhood, for education, for World Federation—new texts from the wide range of Biblical and extra-Biblical literature, omitting all imprecatory Psalms, slashing sections out of canticles and chants that are essentially pagan, leaving out wailings and vain repetitions; using Moffatt and Kents' Bibles where the King James Version has become too chastely beautiful, placing John Oxenham, Henry Van Dyke, Robert W. Service, Abraham Lincoln, Theodore Roosevelt, Katherine Lee Bates along with Jeremiah, Amos and St. Paul,—this new material with a master program of the arts to carry it to the people will unquestionably bring new life to the churches, and incidentally, novelty and charm into choir rehearsal and organ loft.

When will the Protestant church realize a moment of sublimity in worship as does the Roman Catholic at the elevation of the host and chalice in the mass. Unity, progression, climax, the supreme moment in worship, are sorely needed in our free churches where too often anything is said, sung or played at "any old time," where chorister and minister never confer, where music is a matinee performance rather than devotion. High brow congregational singing, a series of choirs, both adult and children,

making the hymn book live, dramatizing the festivals of the church year and famous Bible stories, visualizing through a symphony of picture, color, and music, the immortal art masterpieces,—all these features are rapidly coming to the front in churches and church schools. The day is at hand for the Fine Arts—ritual, hymnody, music pageantry, visualization—to function in the service of religion!

THE PLACE OF THE LYCEUM AND THE CHAUTAUQUA IN THE GENERAL MUSICAL DEVELOPMENT OF THE COUNTRY

LOUIS J. ALBER
Cleveland, Ohio

A VERY wise man, many years ago, said: "It is not seemly for a man to say of himself, 'I am wise; I am good; I am just.' He may only say, 'I weigh so many pounds; my eyes are blue; I am so many years, so many months, and so many days old.' All else should be left to others to say of him." It is in the spirit of this wise observation, ladies and gentlemen, that I submit to you this report on the place of the lyceum and chautauqua in the general musical development of our country.

The lyceum is soon to hold its centennial celebration. During its nearly hundred years of activity its chief purpose has been to improve people. At first its educational aims were carried out through the lecture only. It thrived and flourished for fifty years without carrying music or entertainment to its clientele. Then in 1875 music was added to its courses; since then music has come to fill an important part in its activities, although the lecture is still the backbone of the movement. I speak of the lyceum; the chautauqua is but the summer manifestation of the same thing. When the lyceum began in Massachusetts in November, 1826, it had an audience of forty farmers and mechanics. Between October 1, 1920, and September 30, 1921, the lyceum and chautauqua numbered 22,768,250 different people in its audience while its total aggregate attendance reached 51,350,400. These figures are authentic and have been gathered with the greatest care.

In the United States and Canada during the past season there were 12,675 lyceum courses and 9,653 chautauqua courses, or a total of 22,328 courses or series. Before the audiences assembled to enjoy these courses, there appeared 840 musical artists or companies of musical artists. These musical artists and companies presented 77,533 musical programs, being heard by approximately

40,000,000 people. These figures give you a fairly adequate idea of the audience reached by the lyceum and chautauqua.

The lyceum and chautauqua does not teach music—it does not attempt to tell people what is good music and what is poor music. It is an instrumentality that brings musical artists to vast numbers of people who otherwise might not, in most cases would not, have opportunity to hear these or other artists. Since the audience is so large it becomes very important what kind of music and what quality of musical artists are presented.

I would not presume to say that the music and the artists heard by this vast lyceum and chautauqua audience have always been the best. That would not be true. It is quite true, however, to say that generally speaking the music and the artists were the best heard by these audiences at the time they were heard. Each year the demand has been for better music and better artists and each year that demand has been adequately met. In fact the managers have been ahead of the people.

Recently I made inquiry of a number of lyceum and chautauqua managers on this point. The experience of one of the prominent managers in the middle west is typical of the replies received from others. He said: "If my memory serves me correctly, the first attempt I made to place a recital program of classical music upon my chautauqua circuit was in 1908 when Burton Thatcher sang a high class recital. The reflex from the towns on this was interesting. A large part of the reports I received said, 'we want no more of this kind of stuff; give us jubilee companies.' Yet in each of the towns there was a small group that appreciated the recital features and I continued to give them such features as often as I dared. Last summer Carmen Pascova, Florence Hardeman, and Stewart Willie give a high-class recital on this same circuit. All the reports were enthusiastic and the demand for genuine, high-class, recital programs is now equal to the demand for any other features of our diversified program."

There are people, mostly provincial city dwellers, who think that only Hawaiians and Yodlers are used on chautauqua programs—that William Jennings Bryan has a special company of yodlers that always travels with him and by means of their Alpine folk songs furnish him with the necessary inspiration for the suc-

cessful delivery of his lectures. As novelties and as folk-song singers Hawaiians and yodlers may have a place, but lyceum and chautauqua brings serious music to its audiences. The typical program is made up altogether of good music — not severely classical music — but not cheap music and very little of the so-called “popular music.” And no jazz at all. I have heard hundreds of lyceum and chautauqua musical programs and I would say that they compare favorably with the music used by the symphony orchestras of our cities in their “pop concerts.” Bear in mind I have not said that the music is as well presented in all cases as these symphonies present it.

The artist himself is a very important factor in developing appreciation for good music. It goes without saying that the lyceum and chautauqua has not used the best artists or the most widely known, and for the very good reason that all communities could not afford to pay the necessary fees. New singers, new players, young musicians, are to be found for the most part in lyceum and chautauqua work. Frequently they are very good, in many instances they have genius of a high order. The lyceum and chautauqua has given many such their first opportunity for fame.

A recent example is the case of Mary McCormic, who seems to have made a sensational hit at her debut in *Carmen* with Mary Garden at the Auditorum, Chicago, only a few weeks ago. She was under contract with our organization to fill a place in a ladies' quartet this season, having sung to lyceum and chautauqua audiences for several seasons. She came to us last summer saying that Mary Garden had promised her an opportunity in grand opera and we very gladly released her from her contract. Arthur Middleton's first public concert work was done under our management. Fully a dozen singers who have sung or are now singing in the two big opera organizations of the country — the Metropolitan and the Chicago — began their careers under our auspices before lyceum and chautauqua audiences. Among them may be mentioned Evelyn Scotney, Jessie Christian, Raphael Diaz, Arthur Middleton, William Wade Hinshaw, Margery Maxwell, Chief Caupolican, Arthur Hackett.

The lyceum and chautauqua has frequently brought to its audiences some of the best artists in America. To mention just a few:

Schumann Heink, Nordica, Gadski, Louise Homer, Bonci, Kneisel Quartet, Great Lakes String Quartet, Campanari for long tours, Christine Miller, Russian Symphony Orchestra, Creatore and his band, the San Carlo Opera Company presented by Coit-Alber to its chautauqua audiences for two summers, Kathleen Parlow, Evan Williams, and many more.

Comparatively few communities can afford to bring these artists to town; the lyceum and chautauqua has brought the best that the community could afford, proceeding on the theory, with which, I believe, you will agree, that no person aspiring to be a singer should go without musical instruction because he cannot study with a Witherspoon or a DeReszke. And in doing this, the lyceum and chautauqua has fulfilled an important work, a work that no other organization is so well fitted to perform. It has carried good music to millions of people who otherwise would probably not have heard any music—certainly not so good. And as musical appreciation has developed, more and better music has been added to its courses of events.

And musical appreciation has rapidly developed. A most encouraging proof may be mentioned in the great success—popular success at that—that has been accorded to the William Wade Hinshaw production of Mozart's opera comique, *The Impresario*, which is filling a twenty-week tour under our direction this season. Many of our friends said that a whole evening of Mozart music would not prove popular, because, they said, "Mozart is the highest brow of the high brows." Whether it is "high brow" or not I do not presume to say, but I do know that it is most popular—that audiences from Texas to Massachusetts, in rather small towns and in the largest cities have been delighted—they *love it*. And more productions of Mozart's opera comique will be forthcoming next season; it is even hoped that the concert managers of New York City may now have the courage to offer such productions since the lyceum and chautauqua has again done the pioneer work.

I hesitate to try to estimate what the influence of the lyceum and chautauqua has been in the helpful musical development of our country. Nobody, except, perhaps, the press agent of a phonograph company, can estimate the influence of the phonograph in developing a taste for better (or worse) music. Since I am not

a press agent, I do not care to venture an estimate of our influence. When the number of musical programs that are heard is considered, and the number of people that make up these lyceum and chautauqua audiences is counted, it goes without saying that its influence has been considerable.

That the lyceum and chautauqua has a special part in the development of musical taste is quite certain. Until recently its role has been almost wholly that of a John the Baptist in the wilderness of musical ignorance preparing the way for a better day. I am quite certain it will continue to play this role for a good many years, for the lyceum has always been a pioneer. It is a most useful work that needs to be done by somebody. And since it appears that the self-appointed arbiters of what constitutes good music in the concert field — the concert managers of New York, most of whom do not know what is happening west of the Hudson River — are doing practically nothing to develop a desire for the best in music where it does not yet exist, the field for the pioneer has been left and is still left almost exclusively to the lyceum and chautauqua. These concert managers stand ready — even eager — to supply the demand for artists that a developed desire for good music creates — that is all. But the lyceum and chautauqua will not long be content to play only the role of pioneer; it will continue to create a demand for the best in music, but also it will more and more take unto itself the supplying of the artists that are wanted because of this new demand for good music. Such a development is not only possible but probable, and in the very near future.

THE DEVELOPMENT OF MUSIC APPRECIATION IN AMERICA

EDITH M. RHETTS

Camden, N. J.

BEFORE attempting to treat the subject assigned to me, may we have a clear understanding of what we mean by Music Appreciation, and may we get far enough removed from the limits of our daily problems to consider in all its vastness the United States. The names of vital things are so relative that they give rise to varied interpretations, sometimes they mean very little and again they mean very much, and it is so with music appreciation. Its possibilities are so vast that we may lose ourselves in indefiniteness. It is equally true that those of you who are engaged in the details of technical problems may sometimes lose the large perspective.

For a little while, then, will you leave your studios or your schoolrooms, as the case may be? Can you forget the technical problems that occupy most of your days as piano teachers and vocal teachers, or what not? The technique with which we perform music is but the scaffolding which the laborers must use in constructing the building, and so long as the scaffolding remains in evidence we can not see the structure in all its beauty. The structure is Music.

We moderns are as convinced of the elevating power of music as were the Greeks, but we are not so sure about how to apply it. Until quite recently the common notion was that in order to enjoy music properly one had to practice it in some form or other, either by singing or by playing upon some instrument. In schools, children were taught to sing, not merely because it was pleasant, but because the exercise trained them to appreciate music. Of late years it has been proved that appreciation can be cultivated in other ways as well, and that people can be taught to appreciate music by the direct process of listening to it.

Music appreciation is simply the love of music. We do not need to manufacture some new quality, for the love of music is

innate. The aim of a course in music appreciation is to develop this capacity to perceive and to intelligently enjoy good music. This love and enjoyment of music for both the musical and the so-called unmusical, is the beginning and the end of music appreciation. It is axiomatic that we can neither love nor desire to study that with which we have no acquaintance and for which we have no taste.

There are as many ways of teaching appreciation as there are teachers teaching. It may never be reduced to an exact science as is the teaching of Greek or Mathematics. Personally, I hope it never will be, lest spontaneity and adaptation should suffer. But we can clarify our understanding by a glimpse at the teaching of one of the older subjects, so let us look at reading.

The schools teach one to read, but the fact that one can read has little bearing on the kind of literature he will read. Therefore, courses in literature are provided. Upon entering school—the high school, we will say, for the time being—a child is not asked if he thinks he has talent in poetry, or if he intends to become an actor, or a novelist: he is *put* into an English class. If at the end of the first semester he has not grown sufficiently in that class, they do not say “It is too bad, he has no talent for literature,” but he is made to take it again because the educational authorities have decided that graduates of schools should have a cultural acquaintance with the great literature of the world. But in music, until very recently, it has been that unless one were talented, nothing was offered him. He has been allowed to go through life with a beautiful room in himself entirely closed. He received no knowledge of music literature and was always more or less ill at ease and unable to read the technical names on musical programs.

This brings us to the second term in our topic. From all sides we hear the slogan, “Make America Musical.” Sometimes this hope is applied to our composers and those we wish we had, and how to create them. No one needs a broader knowledge of music literature than do composers. But would America be musical if we could produce an isolated Bach or Beethoven? The most musical nations have had few creators of genius. At other times, “to make America musical” means to encourage our own

singers and artists, and to have them trained by our own teachers. That is altogether worthy and we are glad it is coming to pass. Certainly a broad knowledge of musical literature is needed by performers. Singers would be better interpreters if they knew instrumental literature and those who "take piano" are often woefully ignorant of vocal and symphonic literature. A broader grasp would help to remove the amateur teacher and pupil from the realm of mere accomplishments into the domain of intelligent, cultural thought and musicianship. But will America then be on the stages of opera house and concert hall?

When we speak of "America" we need to awaken to the definite reality that our nation does not exist alone in New York studios. Neither is it in Pittsburgh and other industrial communities having seventy or eighty per cent of immigrants. "America" is also plowing the fields of Indiana and Ohio and filling the bread basket of the world with the corn of Iowa and the wheat of Nebraska. Over half the children of our own sturdy Americans who made our country what it is are in the rural schools, many in the old-fashioned one-room building, or in the back woods of Tennessee or Arkansas, where there is no music supervisor for miles and miles. These children in the rural schools have a right to culture that goes to make up, not existence, but living, and if the United States is to become nationally musical, as she has become commercially and politically, *she must educate her people to know and to love good music.*

If then we are really thinking nationally, we must turn to "Everyman's University" — the public schools.

The lack in our school music teaching is that it has not brought the child into touch with the masterpieces. It would be deplorable if what is called "music appreciation" should lead to neglect of class singing or instrumental instruction, but these in themselves are not enough. To limit a child's acquaintance to the music he himself can produce is cruelly to narrow his outlook.

With a very clear vision of this truth, Mrs. Frances E. Clark, then music supervisor in Milwaukee, planned lessons in which the children should hear as models for their own performance such songs as were then recorded by artists; later branching into the study of the music of the countries being studied in Geography and other

phases too numerous to mention. These programs — given over eleven years ago, but which would well serve as models even today — led immediately to the founding of an educational department by the Victor Talking Machine Co., with Mrs. Clark as director, and later on the establishing of similar departments by other companies. The reproducing piano also has been perfected and the Ampico Company now maintains an educational department. Music is thus being released from the haunts of the few and spread over the country as never before until today we stand at the beginning of an entirely new epoch with regard to the possibilities of teaching music literature to the masses.

Why shouldn't a little child hear the melodies of a master beautifully rendered, and hear them over and over? No occasional hearing will make them his own. Why shouldn't there be a carefully planned acquaintance with music just as there is with literature? No doubt you would be interested in suggestions and details of plans for such courses, but such details would add too much to an already large subject. Suffice it to say, such systematic instruction is being given in so many places that I can but mention a few.

Los Angeles, California, and Davenport, Iowa, both give solid credit equal to that given for English literature, for their high school music appreciation courses. Forty-five minutes daily is devoted to the work. Each of these cities also offers systematic instruction in the grade schools. Dallas, Texas, has definitely-planned courses from the first grade up. New York gave proof of her eagerness for such work in her public schools last year when 1100 grade teachers voluntarily entered the course in music appreciation, in spite of the fact that the classes were held after school and received no credit. This year systematic work is included in their regular plans.

The state of Indiana is conducting a rural school survey. The musical equipment of a school counts in its rating and lists of compositions with which children must be familiar are sent out by the State Department of Education. I wish there were time to mention numerous other states, many of whose universities are conducting extension courses for the rural territories.

Minneapolis early gave attention to music appreciation and

Mrs. Fryberger's services in the cause are well known. Toledo, Ohio, is a newcomer in the ranks. Birmingham, Alabama, and New Orleans have strong appreciation courses in their grade schools. Detroit was the first city to employ a special teacher of music appreciation.

Kansas City has made phenomenal strides this year under the leadership of Miss Mabel Glenn. Miss Glenn says she is willing to assume the responsibility for the musical status of Kansas City ten years from today. To that end she has coöperated with Mr. Ganz in planning programs for the five children's matinees which the St. Louis Symphony will give this year in Kansas City. These numbers are selected from lists that may be produced in the schools in advance of the concert. Miss Glenn writes monthly bulletins containing lessons planned to prepare the pupils for concerts and every teacher in the Kansas City Schools is required to spend one lesson each week on this work.

When Miss Glenn announced her intention of taking the children to the convention hall, people said, "But you don't understand. Our children behave terribly in that hall because they are used to going to poultry shows and live stock exhibits there. Last spring, when they were taken to hear a student orchestra, an extra corps of police had to be sent for. The newspapers described the popcorn and confetti, but never a word of the music." After a serious preparation in the schools for only three months, the same children, 4,000 strong, followed their teachers like comets' tails to the same auditorium to hear, among other things, a movement from a Beethoven Symphony, with a result that was electrifying. You shall hear more of it from Mr. Ganz later in in this paper.

Sometimes musicians have said that children taught to read notes in the schools can not read notes, that children taught to sing can not sing. I have no time just now to answer those questions, but should like to raise the question whether music appreciation functions in individual and community life. Let us ask a few musicians who ought to know.

Henry Hadley, in speaking of his recent transcontinental trip with the New York Philharmonic Orchestra, said, "In Fort Worth, Texas, the kiddies were so familiar with the numbers be-

ing played, I was conscious of orderly humming." In Lincoln, Nebraska, the Chamber of Commerce brought the orchestra for the children and the Mayor closed the schools so that 8,000 of them might attend. Mr. Hadly says, "That is where real appreciation is coming, but they cannot get it at first by hearing. Repetition is of greatest value. The music which parents allow their children to hear prostitutes their tastes. The sight of the kiddies, so intelligent and so loving better music, made the trip one of the most precious joys I ever experienced."

Mr. Ossip Gabrilowitsch writes, "We can never have a thoroughly musical population in this country unless we begin by educating the younger generation to love and appreciate classical music. I know, from my own experience and that of several other musicians, that the atmosphere in which one grows between the ages of 10 and 20 is the deciding factor in one's musical development and tastes for the future, and recent observation at school concerts where our Detroit Symphony Orchestra has played has confirmed in me the conviction that the young people are only too happy to hear good music, if it is presented to them in an earnest and unpretentious way."

Leopold Stokowski writes, "I feel that concerts for children are a most important educational work. We are giving them in Philadelphia and they are to me an enormous pleasure."

Mr. Damrosch, one of the earliest in the field of orchestral concerts for children, says, "There is no question in my mind that frequent opportunity to hear good music is the best foundation for musical training of every kind. Our public schools should provide it, and every music school and private teacher as well. Just as evil association corrupts good manners so good association elevates the mind and soul, and what association is better than that of good music?"

The following extract from a letter just received from Mr. Ganz is intensely interesting: "You probably have not heard as yet that the St. Louis *Post-Dispatch* gave the school children of St. Louis a Christmas surprise in inviting them to five free concerts given by the Symphony Orchestra at the Missouri Theater on five Saturdays. I shall do the talking to the young ones.

"There is no doubt that this gift was suggested by the suc-

cess of our first Kansas City Children's Concert. That concert was a memorable one.

"Therefore, I should like to repeat what I have often said to you. The musical making of this great nation lies in what the public schools are going to do for the children. Much has been accomplished but there is more to be done. The study of music appreciation (later on the "Appreciation of the Beaux-Arts") is a study of imagination, of psychic evolution, therefore a study of what is best in every human being. Music appreciation is only one of the stepping stones to inner happiness and to culture of the heart.

"I have complete faith in the final outcome of this wonderful movement."

The cause of music appreciation among children is one of sheer joy without alloy. Its only serious obstacles are adults. If we could stir present-day adults, including our teachers and professors, to a knowledge of what they did *not* get in the development of a power to enjoy music, a national recognition could easily be demanded.

A survey of our great colleges reveals a few well-taught courses for cultural acquaintance with music literature. A larger number announce a course with a musical pre-requisite which immediately discourages the masses. From the standpoint of the so-called unmusical, great care must be taken not to analyse the life-blood out of music. We are reminded of the story of an English teacher who was conducting a lesson on Grey's masterful lines:

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward wends his weary way,
And leaves the world to darkness, and to me.

The discussion of whether the word "herd" is singular, in which case the word "wind" is incorrect and should read "herd winds"; or if the author had in mind the several cattle which comprise a herd, therefore justifying the word "wind" — completely filled a forty-five minute period.

Still others of our very great universities offer no opportunity whatever for a study of music literature to their thousands of

students who will be the mothers, the teachers, the farmers — in short *all* our citizenship excepting the professional musicians.

If one may speak very frankly, musicians are greatly to blame for the gap that exists between the musical and the so-called unmusical. They seem sometimes to delight in using hard names and high sounding phrases for ordinary processes of common sense, and dabblers in performance often isolate music from broad education and from life itself. The rank and file of the masses are not interested in a Beethoven Symphony through the technical facts that Beethoven made free use of themes — introduced new material into the transitional passages of his first movements and changed the third movement from a minuet to a scherzo — as a musician would say — but could easily be interested on a common ground of universal knowledge.

Emerson said, "Every great man finds himself in the river of thoughts and events, forced onward by ideas of his contemporaries." Therefore it would be much more significant if we should recall the great impulse for freedom which expressed itself politically in democracy, socially in individualism, and artistically in romanticism at that time; that Beethoven was born just six years before the American Declaration of Independence; that it was during the days of Napoleon and the French Revolution that he grew impatient of rules and broke the rigid laws of Haydn's sonata form. Surely Beethoven's symphonies have not stood through the years serene and unchallenged because he could cleverly manipulate themes. Is it not rather because, through his music, he has spoken peace to the world, — the peace of overcoming from without and from within?

In an effort to take music to her adults, Kansas City has recently taken a unique position. The Symphony Association — a group of wideawake business people who are determined that Kansas shall have her own orchestra — have realized that if Kansas City is to become a musical city it cannot be accomplished by a few men of wealth who might buy an orchestra and a hall in which it could play. It must be done by making her meat packers and manufacturers, in short, her city, interested in music. It is my pleasure to conduct that educational campaign in advance of concerts to be given, working in the stores, clubs, industrial

plants, and churches, as well as in the schools. Wherever possible we conduct real class work, explaining the instruments of the orchestra and taking up the specific numbers to be played at the concerts.

The extension of music appreciation in America has done and will do much for the music teachers and it needs your sympathy — not just your knowledge. After all, art is the most permanent thing in this changing material world. There are thousands of people in your vicinity who say, "I can't sing, and I want to sing; I can't paint, and I want to paint; I can't play, and I want to play; but above all things I know that I am a living soul, and I have a right to understand and to enjoy the beautiful." Whatever is beautiful, as God lives, is permanent.

RESULTS OF THE MEETING OF PRESIDENTS OF STATE MUSIC TEACHERS' ASSOCIATIONS

HAROLD L. BUTLER

University of Kansas, Lawrence, Kans.

AS PRESIDENT of the Association of Presidents of State Music Teachers' Associations, I am very glad to come before this representative body of musicians with a short statement of the aims and work of our association. It is my hope that if you see worth in the work we are doing, we may have your interest, your support, and your coöperation. At the last annual meeting of this association in December, 1920, it was realized that if we were to accomplish anything worth while, we should have to adopt a definite program, that we should have to take up some specific line of endeavor — preferably some work not already undertaken by one of the other national organizations — and "stay with" this work until something worth while came of it. Therefore, the association determined to limit its activities to furthering the granting of credits in the high schools for the study of applied music with the private music teacher. This work necessarily included the examination and certification of teachers, the preparation of courses of study in piano, voice and violin, and a statement of the most practical methods of administering such work. It also included the gathering and dissemination of information as to what was being done along these lines in the various states. It was further decided that, while the association stood ready and willing to examine and certificate private teachers, and to arrange four-year courses of study in voice, violin and piano, it would urge upon all state associations the advisability of preparing their own courses and examining and certifying their own teachers. It has been the purpose of this association to encourage and stimulate the state associations in their activities, and to strengthen their power and influence.

Although our plans were given very little publicity through the music journals, the correspondence I was forced to carry on

with state associations, superintendents and individual teachers, was quite voluminous. There is no doubt that there is a widespread interest in the subject of high school credits in applied music study. I received many requests for the proper method of examining and certificating teachers and for examination blanks used by the midwestern states. Particularly strong was the demand for four-year courses in applied music to be used in the high schools.

There was some demand that we examine and certificate teachers. Three state associations asked the association to send examiners for the purpose. All three were urged to examine and certificate their own teachers and finally two of the associations did so. The Texas association, however, insisted that we conduct their first examination so I sent Dean H. D. Tovey, of the University of Arkansas, to Texas as examiner. He examined some thirty teachers and those who passed the examinations were granted the Texas certificate and some of them were placed on the Texas examining board. Three teachers in Arkansas insisted on taking our examination and obtaining, if possible, our certificate. These teachers were also examined by Dean Tovey, but the papers were graded by teachers in Kansas and Missouri. All three passed the examinations and were granted the certificate of the Association of Presidents.

In answer to the demand for four-year high school courses in piano, voice and violin, I appointed the following committees:

In piano: Mr. E. R. Lederman, Chairman, Mr. Sidney Silber, Mr. E. R. Kroeger, Mr. Liborius Semmann, and Mr. Walter Spry.

The violin committee consisted of Mr. Wm. McPhail, Chairman, Mr. Leon Sementini, Mr. Herbert Butler, Mr. Richard Czerwonky, and Mr. J. Rudolph Peterson.

The voice committee consisted of Mr. D. A. Clippinger, Mr. Charles Sindlinger, Mr. A. L. Manchester, Mr. W. F. Bentley, and Mr. H. L. Butler.

These courses were presented by the committees at the seventh annual meeting of the association, held in Detroit, December 27, 1921. With a few changes as to form rather than as to content, they were adopted as typical four-year high school courses, which

might be used by the state organizations, superintendents of schools, or by individual teachers. However, the Association of Presidents prefers that each state organization prepare its own courses. In doing so, it may well use our courses as a basis for discussion. May I say that three long sessions, with the exception of the few moments taken for the business meeting, were given over to the discussion of these courses?

During this year, the gathering and dissemination of information regarding high school credits was a not inconsiderable part of my work. In fact, this part of my duties became so heavy that it was thought best to create the office of librarian, and turn this part of the work over to him. Dean Herbert Kimbrough, of the State College, Pullman, Washington, was elected to this office. All requests for sample high school courses in applied music study, or examination blanks, and for sample report cards, as they are being used in various states, should be addressed to Dean Kimbrough.

The other officers for the ensuing year are: H. L. Butler, Lawrence, Kansas, *President*; Sidney Silber, University School of Music, Lincoln, Nebraska, *Vice-President*; Walter Spry, Columbia School of Music, 509 South Wabash Avenue, Chicago, *Secretary-Treasurer*.

The Association of Presidents believes that the work it is doing is worth while, and it hopes to have your interest and your coöperation.

The following four-year high school courses in applied music were adopted by the Association of Presidents of State Music Teachers' Associations at its last annual meeting, Detroit, December 27, 28, 1921.

COURSE OF VOCAL STUDY FOR HIGH SCHOOLS

A pupil taking two lessons a week for 36 consecutive weeks should be able to complete the work outlined for one year, and should receive one credit out of a possible sixteen.

A pupil taking one lesson a week for 36 consecutive weeks should be able to complete half of the work outlined for a year, and should receive one-half credit out of a possible sixteen.

Under no circumstances should a high school student of voice sing over sixty minutes a day. The balance of the two hours'

practice should be put in reading good books on singing, and in playing over the standard songs, so the student may become familiar with words and music before attempting them in the lessons.

As a general rule, girls should not begin the regular study of singing before the age of fifteen, and boys before the age of seventeen. Music study previous to this time should be instrumental, theoretical and historical.

FIRST YEAR

OBJECTS OF STUDY

1. A proper position of the head and body.
2. A systematic control of the breath.
3. A proper method of tone attack.
4. A proper method of tone release.
5. Correct tone placement through the medium range of the voice.
6. A correct method of sustained and legato singing.
7. Development of an even scale.
8. A proper use of the pure vowels.
9. Correct pronunciation and distinct enunciation in singing English.
10. Simple songs in English.

MATERIAL USED MAY BE SELECTED FROM

Sieber—36 Measure Vocalises, for all Voices.

Clippinger—Systematic Voice Training.

Behnke & Pearce—Voice Training.

Marzo—Art of Vocalization—Preparatory Course.

Shakespeare—Vocal Method.

Oral examination on all work taken during the semester. The singing of exercises, studies and simple songs.

SECOND YEAR

OBJECTS OF STUDY

1. A continuation of work in Grades I and II, with special emphasis on proper breath control.
2. Primary work in agility.
3. Voice extension.
4. Staccato and semi-staccato.
5. Long and short vowels.
6. Short scales and arpeggios.
7. Simple songs in English.

MATERIAL TO BE USED MAY BE SELECTED FROM THE LIST ABOVE, AND FROM

Concone—Op. 50.

Bordogni—Exercises for Agility.

Marzo—Art of Vocalization, Book I.

Spicker—Masterpieces of Vocalization, Book I.

Oral examination on all work during the semester. The singing of exercises, studies and songs.

THIRD YEAR

1. A continuation of work in Grades III and IV.
2. Crescendo and diminuendo (Flexibility).
3. Portamento.
4. Parlando Singing.
5. Interpretation.
6. Simple oratorio airs.
7. Simple songs in Italian, with emphasis on correct diction.

MATERIAL TO BE SELECTED MAY BE FROM THE LISTS ABOVE, AND FROM

Vaccai—Vocalises with Italian words.

Marzo—Art of Vocalization, Book II.

Panofka.

Kütgen—Book I, Medium Voice.

Bordogni.

Oral examination on all work during the semester. The singing of exercises, studies, songs and airs.

FOURTH GRADE

1. Continuation of work in Grades V and VI.
2. Martellato.
3. Sforzando.
4. Special emphasis on agility and flexibility.
5. The principles of lyric and dramatic singing.
6. Simple songs in German (if the pupil is studying German).
7. Simple songs in French (if the pupil is studying French).

MATERIAL USED TO BE SELECTED FROM THE ABOVE LISTS AND FROM

Salvatore.

Marchesi Vocalizes with Italian words.

Oral examination on all work during the semester. The singing of exercises, studies, songs and airs.

It should be remembered that too much material is worse than none at all. The pupil who sings well the vocalizes in Marzo, Book I, or the Vaccai vocalizes, is much better off than the pupil who sings badly the more difficult vocalizes. Quality and not quantity should be the criterion both in tone and materials. Care should be taken in trying to extend either the range or power of the voice. Lyric singing should be the foundation of the entire course of study. Only songs of musical worth should be

used, and it should be remembered that singing is, first of all, a means of expression, and not a mechanical exercise. While the principles of dramatic singing may be touched on during the fourth year, dramatic singing itself should be used very sparingly, if at all.

The pupil should have access to some of the following books:

The Singing Voice and Its Training, (MacKinlay).

The Art of the Singer, (Henderson).

The Philosophy of Singing, (Rogers).

The Singing of the Future, (Davies).

Voice Building and Tone Placing, (Curtis).

English Diction for Singers and Speakers, (Russell).

Vocal Reinforcement, (Meyer).

Position and Action, (Meyer).

Philosophy of Singing, (Taylor).

Self Help for Singers, (Taylor).

Song Interpretation, (Greene).

Songs and Song Writers, (Finck).

The Head Voice and Other Problems, (Clippinger).

Also to the songs of Schubert, Schumann, Grieg, Franz; the standard oratorio airs; the Italian Anthology and the standard sacred songs.

COURSE IN VIOLIN FOR HIGH SCHOOLS

A pupil taking two lessons a week for 36 consecutive weeks, and practicing not less than two hours a day, should cover one year's work, and should receive one credit (out of sixteen).

A pupil taking one lesson a week for 36 consecutive weeks, and practicing not less than one hour a day, should cover half of one year's work, and should receive one-half credit.

FIRST YEAR

OBJECTS OF STUDY

Good quality of tone, correct position of violin, left hand, and arm and fingers.

Scales in two octaves, major, G, A, B flat and C.

Scales in one octave, major, D, E flat, E and F.

Detached—2 notes slurred and 4 notes slurred.

METHODS BY

Kelly, Sevcik, Hohmann.

SOLOS

Weiss—Harvest of Flowers.

Dancla—Air with Variations, Op. 123, No. 7.

Moffat—March in F.

Bloch—Six Morceaux tres Facile.

SECOND YEAR

OBJECTS OF STUDY

Development of the fingers of the left hand. Speed and firmness in bow, arm and wrist. Phrasing and sustained tone.

Scales over two octaves in all keys, slurred and detached.

Position Studies:

Sevcik—Opus 7, Books 1 and 2.

Sevcik—Opus 2, Book 2.

Kayser.

SOLOS

Busch—The Top.

Gillet—Passepie.

Severn—The Juggler.

Dancla—Opus 123.

Demuth—Mazurka in D.

THIRD YEAR

OBJECTS OF STUDY

Development of position technic.

Bowing in spiccato, sautille and martele.

Scales in 3 octaves in all keys.

Broken chords in all keys, 3 octaves.

STUDIES

Sevcik—Opus 1, Books 1, 2, and 3.

Sevcik—Opus 2, Books 3, 4, and 5.

Sevcik—Opus 9, double stops.

Kreutzer—Etudes.

SOLOS

Bohm—Opus 151, Cradle Song.

Mittel—Classics, Volume 3.

Accolay—Concerto in A minor.

Dvorak—Sonatina, Opus 100.

FOURTH YEAR

OBJECTS OF STUDY

Development of touch and speed in left hand. Further use of different bowing effects, including ricochet across three and four strings.

STUDIES

Sevcik—Opus 1, Book 3.

Sevcik—Opus 2, Book 3.

Fiorillo—Etudes.

SOLOS

Bach—Air on G string.

Handel—Sonata in A major.

de Beriot—Concertos, numbers 7 and 9.

COURSE IN PIANO FOR HIGH SCHOOLS

Pupils taking two lessons a week for 36 consecutive weeks and practicing not less than two hours a day should cover the work outlined for one year, and should receive one credit (out of sixteen required for graduation).

Pupils taking one lesson a week for 36 consecutive weeks and practicing not less than one hour a day, should cover half of one year's work, and should receive one-half credit.

It is not advisable to attempt to cover too much ground. A small amount of material from each grade, well done, is more acceptable than a large amount poorly done.

The pieces given merely indicate the style and difficulty of the compositions to be studied. They are intended to serve as a guide to the teacher in selecting his material.

FIRST YEAR**FIRST SEMESTER****OBJECT OF STUDY**

Touch, such rules of hand position, etc., as do not interfere with individual methods.

Accuracy in Fingering, Reading, Rhythm, Phrasing, etc.

Pedaling.

Expression, including dynamics, tempo, tone color, and general conception of composer's meaning.

TECHNIC—(For both Semesters)

Trill, adjacent fingers, in all five-finger positions, M. 100. One, two, and four notes to the beat.

Scales, major scales (legato) in all keys, M. 72, and chromatic scale (hands separate). Hands together, M. 50, with one, two, three, and four notes to the beat. Staccato, M. 60, one and two notes to the beat.

Broken chords, on all major triads (hands separate), M. 120, one and two notes to the beat.

Sixths, wrist action, repeated notes, one, two, three, and four notes to the beat, M. 60; Scale of C, M. 50.

STUDIES

Duvernoy—Op. 120 for technical development.

Loeschhorn—Op. 65, Bk. 3.

Crosby Adams—Collected studies.

COMPOSITIONS

- Gade—Children's Christmas Eve.
 Friml—Op. 27, No. 3, Menuetto.
 Grant-Schaefer—Poetic Fancies.
 Clementi—Sonatinas, Op. 36, Nos. 1, 2, 3.

SECOND SEMESTER

STUDIES

- Heller—Op. 47. For phrasing, expression, and rhythm.
 Loeschhorn—Op. 66, Bk. 1. (First half.) For technical development.

COMPOSITIONS

- Heller—Curious Story.
 Haydn—Allegretto.
 Nevin—Shepherd's Tale.
 Nevin—Barchetta.
 Grieg—Albumblatt in E minor.
 Kuhlau—Sonata, Op. 20.

SECOND YEAR

FIRST SEMESTER

OBJECT OF STUDY

Melody touch. Portamento. Development of greater speed in scales and arpeggiated triads and chords in fundamental position and inversion. Octave study. Chord playing

TECHNIC

- Major and minor scales, four octaves, hands separate, 1, 2, 3, and 4 notes to M. 120. Hands together, M. 100.
 Arpeggios, diminished and dominant seventh chords, hands separate, 1, 2, 3, and 4 notes to M. 72. Hands together M. 60.
 Trill exercises, 1, 2, 3, and 4 notes to M. 120.
 Octaves, C major scale throughout two octaves, 1 and 2 notes to M. 100.

STUDIES

- Loeschhorn—Op. 66, Bk. 1 (Second half).
 Heller—Op. 46 (First half).
 A. K. Virgil—Pedal Studies.

COMPOSITIONS

- Leroy Campbell—Hansel and Gretel Suite.
 Laforge—Romance.
 Schubert—Scherzo in B flat major.
 Lack—Idilio.
 Durand—Chaconne.

Kuhlau—Sonatinas, Op. 55, Nos. 1, 2, 3.

Cadman—To a Vanishing Race

Denee—Sprites of the Glen.

SECOND SEMESTER

STUDIES

Heller—Op. 46. (Second half.)

Bach—Little Preludes and Fughettas.

Burgmueller—Op. 105.

Jessie Gaynor—Pedal Studies.

COMPOSITIONS

Haydn—Sonata in D, No. 7, Shirmer Edition.

Moszkowski—Op. 18, No. 1, Scherzino.

Raff—Op. 75, No. 2, Fabliau.

Grieg—Op. 12, Lyric Pieces.

Seeboeck—Minuet a l' Antico.

Nevin—Valzer Gracile.

Cadman—From the Land of the Sky Blue Water.

Mendelssohn—Songs Without Words, No. 20.

Kuhlau—Sonatinas, Op. 20, Nos. 2, 3.

THIRD YEAR

FIRST SEMESTER

OBJECT OF STUDY

Increase in technic in scales and arpeggio work; facility in chord playing. Rhythm of two against three.

TECHNIC—(For both Semesters)

Major and minor scales, M. 120.

Triads, arpeggios, and their inversions, M. 100.

STUDIES

Loeschhorn—Op. 66, Bk. 3. (Second half.)

Krause—Op. 15, Ten Studies for the Left Hand.

Leefson—The Trills.

Czerny—Op. 821, Eight Measure Etudes.

Czerny—Op. 299, Bk. 1.

COMPOSITIONS

Phil. Scharwenka—Moment Musical.

Sternberg—Op. 50, No. 2, Historiette Musical.

Sternberg—En Boheme.

MacDowell—Woodland Sketches.

MacDowell—Fireside Tales.

Beethoven—Var. "Nel cor piu."

Bendel—Spinning Song.

Mozart—Sonatas, C Major, No. 1; F Major, No. 4. Schirmer Edition.

SECOND SEMESTER

STUDIES

Czerny—Op. 299, Bk. 2.

Czerny—Op. 821, continued.

August Hoffman—Left Hand Studies. (After Bertini.)

Bach—The easier two-part inventions, as Nos. 8 and 14.

COMPOSITIONS

Chaminade—Air de Ballet, Op. 30, No. 1.

Godard—Au Matin

Grieg—Papillon, Op 43, No 1

Jensen—Will o' the Wisp

MacDowell—New England Idyls.

Mozart—Sonata No. 5, Schirmer Edition.

Beethoven—Sonatina, Op. 48, Nos. 1 and 2.

FOURTH YEAR

FIRST SEMESTER

OBJECT OF STUDY

Greater command of the keyboard by means of scale and arpeggio work. Greater ease in playing embellishments. Interpretation.

TECHNIC—(For both Semesters).

Scales in tenths, thirds, sixths, and contrary motion, M. 126.

Dominant Seventh chords and their inversions, M. 108.

STUDIES

Czerny—299, Bk. 3.

Cramer-Buelow—50 Select Studies.

Bach—Two-part Inventions, continued.

Gorno—Pedal Studies, Bk. 2.

COMPOSITIONS

Mozart—F Major Sonata, No. 7, Schirmer Edition.

Scharwenka—Staccato Etude, Op. 40.

Kaun—Tarentella.

Liszt—Consolations, Nos. 1 and 2.

MacDowell—Shadow Dance.

MacDowell—Sea Pieces.

SECOND SEMESTER

STUDIES

Cramer-Buelow—Fifty Selected Studies, continued.

Czerny—299, Bk. 4.

Bach—Three-part Inventions.

Arthur Whiting—Pedal Studies, Bk. 1 and 2.

COMPOSITIONS

Arthur Foote—Gavotte, Op. 8.

Debussy—Arabesque, No. 2.

Dubois—Scherzo et Choral.

Rheinberger—The Chase.

Chopin—Preludes, selected Nocturnes and Mazurkas.

Beethoven—Sonata, Op. 14, No. 1.

In addition to the above, selections may be made covering all four years of study from Godowsky's "Miniatures" (40 Numbers), for four hands.

Teachers of the *University Course of Piano Study*, the *Music Students' Piano Course*, the *Progressive Series*, and other standard piano courses, will find that the material in these courses will readily fit into the scheme outlined above.

PART II—PROCEEDINGS

MINUTES OF THE 1921 MEETING

THE Forty-third Annual Convention of the Music Teachers' National Association was held at the Hotel Statler, Detroit, Mich., December 28, 29 and 30, 1921. Detroit was chosen as the meeting place for this year because of the fact that the Chicago meeting had been such a pronounced success and it was thought by the members of the Executive Committee that it would be possible to more definitely anchor the many new members who had come into the Association during the past two years than would be the case should the meeting be held at any other place at a greater distance from Chicago. This proved to be true in many cases, but owing to the general business depression the attendance was very much smaller than had been hoped for. The program was one of the best in recent years, and those who had made much sacrifice in order to be able to attend were more than repaid for the effort, and much enthusiasm was shown by all in attendance because of the exceptionally high order of the papers read.

In Part I of this Book of Proceedings the papers are printed in full and it is only necessary here to mention the names of those who participated, and that as a matter of official record.

The meeting was formally opened Wednesday morning, December 28, at 10 o'clock by President McConathy. The address of welcome was delivered by Mr. George Walters, representing Mayor James Couzens. The President's Address followed, and it was such a strong document and was so favorably received that a motion was made from the floor that an effort be made to give it wider publicity than would be possible by merely printing it in the Book of Proceedings. Louis Ling of Detroit, read a paper on "Music in Detroit," and this was followed by an excellent paper having the title, "The Trend of Ultra-Modern Authority," by the notable authority, Leo Ornstein of New York City. At the conclusion of the reading of this paper the demands from the members present that Mr. Ornstein play some of his own works were so great that he very graciously complied

and played his "Dirge—1918" and his "Impressions of Chinatown."

At the Luncheon at 12:30 Dean Peter C. Lutkin, Northwestern University School of Music, presided. Addresses were delivered by Mr. Stephen Townsend, Chorus Director for the Philadelphia Symphony Orchestra and the Detroit Symphony Orchestra, and by Mr. Donald Swarthout of Decatur, Ill.

The afternoon session was opened by several selections played by the Cass Technical High School Orchestra, Clarence Byrn, Conductor. A paper, "Teaching Instrumental Music in Classes," by Carl Frederic Steckelberg, University School of Music, Lincoln, Neb., followed. The discussion following this paper was led by representatives of the Educational Council of the Music Supervisors' National Conference, Chairman, Prof. Chas. H. Farnsworth, Teachers' College, Columbia University, New York City.

There were about one hundred and fifty present at the Annual Banquet at 6:30 in the banquet hall of the Hotel Statler. Marshall Pease of Detroit, was toastmaster. A letter of regret from Ossip Gabrilowitsch, who was prevented by illness from attending, was read. There were addresses by Rev. Lynn Harold Hough and Miss Clara Dyer, and selections by the Orpheus Club of Detroit, Charles Frederic Morse, Director.

The Thursday morning sessions were held at St. Paul's Cathedral. The introductory address was delivered by The Right Reverend Charles D. Williams, D.D., LL.D., L.H.D., Bishop of Michigan. It was followed by an address, "The Relation of Church Music to Ecclesiastical Architecture," by Rev. Charles Winfred Douglas, Canon St. Paul's Cathedral, Fon du Lac, Wis., and an illustrated lecture, "Organ Tone-Color and Registration" by Lynnwood Farnam, Church of the Holy Communion, New York City.

The Annual Business Meeting took place in connection with the Luncheon at 12:30.

The Hudson Male Quartet of Detroit gave a number of selections at the opening of the afternoon session at the Hotel Statler. "The Place of the State University in our National Scheme of Music Education" was the title of the paper by Philip Greeley Clapp, Professor of Music and Director of the School of Mu-

sis, University of Iowa. The discussion was led by Frederik Holmberg, Dean of the School of Fine Arts, University of Oklahoma. A statement of the results of the meeting of the Association of Presidents of State Music Teachers' Associations was made by Harold F. Butler, Dean of the School of Fine Arts, University of Kansas. A paper, "Modern Piano Technic, How New is It?," was read by Charles J. Haake of the Piano Faculty, Northwestern University School of Music, and the discussion was led by Mrs. Crosby Adams, Montreat, N. C. After Mrs. Adams' paper a group of about fifty interested persons remained to ask questions and to discuss matters pertaining to piano teaching. The following day a similar group gathered about Mrs. Adams and continued the discussion for a period of about two hours more.

At 8:00 P. M. Mr. Lynnwood Farnam gave a recital on the magnificent new Austin organ, St. Paul's Episcopal Cathedral. There were also selections by the men and women of the St. Paul's Choristers under the direction of Francis A. Mackay, Organist and Master of Choristers of St. Paul's Cathedral. Following the recital a reception was tendered to the members of the Association and their friends at the Detroit Conservatory of Music.

The Hilger Trio, violin, cello, and piano, opened the session Friday morning at 10 o'clock. The following papers were read:

"The Movement for a National Conservatory of Music and for a Secretary of Fine Arts in the President's Cabinet," J. Lawrence Erb, Managing Director The American Institute of Applied Music, New York City.

"Vitalizing the Worship and Music of the Evangelical Church," Prof. H. Augustine Smith, Director of the Department of Fine Arts in Religion, Boston University; Director of Music and Pageantry, Chautauqua, New York.

"The Place of the Lyceum and Chautauqua in the General Musical Development of the Country," Louis J. Alber, President Affiliated Lyceum and Chautauqua Association, Cleveland, Ohio.

"The Development of Music Appreciation in America, Edith Rhetts, Victor Talking Machine Company, Camden, New Jersey; at present Lecturer for the Kansas City Symphony Association, Kansas City, Missouri.

At the noon Luncheon there were reports from a number of representatives of national musical organizations, and musical selections by the Philharmonic Quartet. A list of the speakers together with the organizations represented follows:

Mr. Chas. H. Farnsworth, Teachers College, Columbia University, New York City, who spoke on (a) the Music Supervisors' National Conference and (b) the Educational Council of the Music Supervisors' National Conference. Mr. Farnsworth is a member of the first and chairman of the second.

Mr. Daniel Gregory Mason, Columbia University, New York City, who spoke on the Society for the Publication of American Music.

Mr. Kenneth S. Clark, Bureau of Community Music, 1 Madison Ave., New York City, who spoke on "Community Service" and also in the absence of Mr. C. M. Tremaine said a few words regarding the National Bureau for the Advancement of Music.

Mr. Joseph Mayper, Executive Secretary, Caruso American Memorial Foundation, 233 Broadway, New York City, who spoke on the Caruso American Memorial Foundation.

Mrs. Frances E. Clark, Victor Talking Machine Co., Camden, New Jersey, who represented in the absence of the president, Mrs. John F. Lyons, the National Federation of Music Clubs. Mrs. Clark also represented and presented a brief statement regarding the work of the committee on national organizations on the National Conservatory Bill.

Mr. Gottfried H. Federlein, Warden American Guild of Organists, 29 Vesey St., New York City, who represented the American Guild of Organists.

The afternoon was to have been devoted to a visit to one of the great automobile plants of Detroit, but something happened to prevent this and the time was spent in listening to several trios for violin, 'cello, and piano, played by Miss Elsa Hilger and her sisters and in informal discussions of various phases of the musical situation in the country. It proved to be time very profitably spent.

The members of the Association were the guests of the Detroit Symphony Society at the Friday night concert given by the Detroit Symphony Orchestra, Ossip Gabrilowitsch, Conductor.

MINUTES OF THE ANNUAL MEETING

The Minutes of the Annual Meeting and of the meetings of the Executive Committee follow:

The President called upon the Nominating Committee, consisting of Henry D. Sleeper, Mariette Fitch, and Charles N. Boyd, for its report. The names of Wm. Benbow, Philip Greeley Clapp, and Max L. Swarthout were placed in nomination to become members of the Executive Committee for three years to succeed Lynn B. Dana, Wm. John Hall, and Charles S. Skilton, retiring. It was moved by P. C. Lutkin that the Secretary be instructed to cast one ballot for these names. Voted.

The Secretary read the following report of the meeting of the Executive Committee:

EXECUTIVE COMMITTEE

Statler Hotel, Dec. 27, 1921, 8:00 P. M.

Present—Executive Committee: Mariette M. Fitch, Osbourne McConathy, Francis L. York.

Counselors: Karl W. Gehrken, P. C. Lutkin, R. G. McCutchan.

Miss Alma Glock, Secretary of the Local Committee, was asked to look after arrangements for registration of members, etc.

It was moved by Mr. Gehrken and seconded by Mr. Lutkin that a fee of \$2.00 be charged for attendance at all sessions: 50c for single sessions. Voted.

It was moved by Mr. Lutkin and seconded by Mr. York, that as a matter of policy the Secretary be instructed to include in his report to the Annual Meeting the minutes of the meetings of the Executive Committee. Voted.

It was moved by Mr. Lutkin and seconded by Mr. McCutchan that it be recommended to the Annual Meeting that the fee for Life Membership be increased from \$25.00 to \$50.00 after January 1, 1922. Voted.

It was moved by Mr. Gehrken and seconded by Mr. Lutkin that James Price be appointed Auditor for the year 1921. Voted.

The President appointed the following Committees:

Resolutions—Wm. F. Bentley, Alma Glock, Louis Ling.

Nominations—Henry D. Sleeper, Mariette Fitch, Chas. N. Boyd.

(Signed) R. G. McCUTCHAN,
Secretary.

It was moved by Mr. Boyd that the report be approved. Voted.

The following action was taken on the recommendation of the Executive Committee to the Annual Meeting:

Moved by Mr. Lutkin that the fee for Life Membership be increased from \$25.00 to \$50.00 after January 1, 1922. Voted.

A preliminary report from the Treasurer was read and upon motion by H. L. Butler was adopted. This report was later revised and completed and will be found under its own heading on another page.

The following action was taken in the matters suggested by the Treasurer in his report:

It was moved by Mr. Steckelberg and seconded by Mr. Boyd, that the Association hereby expresses to Dean Lutkin its hearty thanks for his highly successful efforts during 1920 and 1921 to secure a substantial nucleus for a permanent Endowment Fund, and also to all those who generously became contributors to that Fund. Voted.

It was moved by Mr. Lutkin and seconded by Mr. Butler, that the Secretary be instructed to convey the appreciative thanks of the Association to Mr. Clayton F. Summy as Treasurer of the Manuscript Society of Chicago, for the sum of \$354.47, being the Frederic Grant Gleason Memorial Fund, which is now transferred to the custody of this Association, and to assure him that, in accepting the trust thus courteously tendered, we propose to preserve this Fund intact as part of our permanent invested Endowment Fund, but to be entered separately under its own name. Voted.

It was moved by R. G. McCutchan and seconded by H. V. Stearns, that the Treasurer be empowered to merge the accounts heretofore known as Life Membership Fund, Reserve Fund and Sinking Fund in a single Endowment Fund, the principal of which he shall keep invested in such ways as are approved by the Executive Committee. Voted.

It was moved by Mr. Butler and seconded by K. W. Gehrken, that when the Treasurer's Report has been duly completed after the Annual Meeting, and when it has been approved by James Price as Auditor and the securities of the Association

have been verified by him, said Report shall be accepted, adopted and ordered on file. Voted.

The Committee on Resolutions, consisting of William F. Bentley, Alma Glock, and Louis Ling, submitted its report, which expressed the Association's appreciation and gratitude to the following for helping to make the convention a success:

Mr. Ossip Gabrilowitsch and the Detroit Symphony Society, The Hilger Trio, The Philharmonic Quartet, The Tuesday Musicale, The Michigan Chapter of the American Guild of Organists, The Detroit Conservatory of Music, The Detroit Institute of Musical Art, The Hudson Quartet, The Twentieth Century Club Music Groups, The Janney-Bowman Company, Grinnell Bros., The Music Dealers Association, The Management of the Statler Hotel, and Mr. Francis L. York and the members of the local committee.

There was a motion from the floor to thank Mr. Leo Ornstein and the other speakers for their fine papers and with this addition the report of the committee was adopted.

P. W. Dykema moved that the Executive Committee take steps for the wider dissemination of the President's address than is possible in the Book of Proceedings. Voted.

Mr. Lutkin moved that the Executive Committee be requested to look into the matter of changing the name of the Association. Voted.

Adrian M. Newens presented a request signed by numerous teachers and representatives of educational institutions asking that Lincoln, Nebraska, be seriously considered as a meeting place in either 1922 or 1923.

Mrs. Frederick B. Stevens, on behalf of the Tuesday Musicale of Detroit, expressed their pleasure at having the privilege of helping the M. T. N. A. in Detroit.

Adjournment.

(Signed) R. G. McCUTCHAN,
Secretary.

EXECUTIVE COMMITTEE

Statler Hotel, Dec. 29, 1921, 4:30 P. M.

Present—Executive Committee: Francis L. York, Philip G. Clapp, M. L. Swarthout, Mariette Fitch, Osbourne McConathy.

Counselors: P. C. Lutkin, Chas. N. Boyd, Karl W. Gehrken, Chas. H. Farnsworth, Robt. G. McCutchan.

The following Counselors were elected to serve during the year 1922: J. Lawrence Erb, Chas. H. Farnsworth, Karl W. Gehrken, Leon R. Maxwell, Robt. G. McCutchan, Waldo S. Pratt.

It was moved by Mr. Swarthout that the Committee on Finance, appointed early in 1921, be instructed to continue its work. Voted.

It was moved by Mr. McCutchan that Messrs. McConathy and Gehrken be appointed a committee to arrange for the re-printing of the President's Address. Voted.

The matter of a closer affiliation with the Association of Presidents of State Music Teachers' Associations was by consent referred to the Standing Committee on Affiliation.

It was moved by Mr. Gehrken that the Secretary be instructed to write a letter as soon as possible after the close of this meeting to all former members of recent years, stating frankly that the Association needs their help in the present emergency, and asking that their memberships be renewed at once. Voted.

It was moved by Mr. Gehrken that incoming President be instructed to secure free space from the hotel for exhibitors, and that a plan for charging for it be carried out as a means of raising additional funds. Voted.

The Library Committee reported that its Report, being printed as a Government document, would probably be available for distribution within a few days. It was moved by Mr. McCutchan that the Library Committee be instructed to conduct a campaign for the sale of books to libraries. Voted.

It was moved by Mr. Farnsworth that material in his possession having to do with early programs be referred to the Library Committee with power to care for it as the committee sees fit. Voted.

It was moved by Mr. Gehrken that all matters having to do with local bills be referred to a committee consisting of Messrs. McConathy, York and McCutchan. Voted.

The Committee on Credits reported that the Report of the

Committee had been issued by the Department of the Interior. It is known as Bureau of Education Bulletin 1921 No. 9.

After informal discussion, it was thought a wise plan to go to New York City for the next meeting. The members of the Executive Committee and Counselors were asked to cast a formal vote when submitting their votes for officers.

The following names were suggested for officers for the year 1922, and all present were in favor of their election.

President—J. Lawrence Erb, New York City.

Vice-President—Charles H. Farnsworth, New York City.

Secretary—R. G. McCutchan, Greencastle, Indiana.

Treasurer—Waldo S. Pratt, Hartford, Connecticut.

Editor—Karl W. Gehrken, Oberlin, Ohio.

Adjournment.

(Signed) R. G. McCUTCHAN,
Secretary.

TREASURER'S REPORT FOR 1921

The two years now closing have been financially critical. That they have not been disastrous is due to the energy of Dean Lutkin in pushing the project of an Endowment Fund and to the loyalty of those who made it a success by their gifts. As a part of our permanent history certain points should here be recalled.

In 1920 we were hopelessly behind in means to meet the cost of the Proceedings for 1919. Members of the Executive Committee advanced \$400 in loans, of which \$310 were later converted into gifts. A long list of other givers appeared, so that a year ago I was able to report that we had over \$1060 on hand in permanent funds. During the past year further additions have raised the total to over \$1,700, and this has been invested in Liberty Bonds whose par value is \$1,850. These securities not only yield interest, but serve as collateral for loans from the bank to tide over the interval between the printing of the Proceedings in the spring and the influx of memberships in the fall. We are still paying each year's expenses largely out of the income of the year following. But if our membership keeps up or increases, we shall gradually gain on the situation. The splendid work of Dean Lutkin and his coadjutors deserves special recognition at our hands, as well as the faith of our present officers in ordering that no part of the principal of our growing Funds should be used for current expenses.

The Life Membership Fund now stands at \$500, including \$25 transferred to Cash in 1917 under a misapprehension and now returned. The total number of givers to what has been called the Sinking Fund is nearly 80 and the total amount given \$888.10.

Of great significance is the fact that on November 19, 1921, I received from Mr. Clayton F. Summy, Treasurer of the disbanded Manuscript Society of Chicago, the sum of \$354.47, which is the Memorial Fund for their first President, Frederic Grant Gleason. That this Fund should be transferred to our keeping was due to the suggestion of Dean Lutkin, but met with the hearty approval of a large number of their surviving members. The transfer was duly acknowledged at once, but a special vote is also suitable.

The next point concerns our stock of books on hand, most of which is in my possession. It includes bound and unbound volumes. There are also supplies of copies unbound in the printers' hands in New York and in Oberlin. All told, we have two or three tons of this printed material. During the past year the sale of books has been good, aggregating over 250 copies. There is a steady demand for back volumes, including many complete sets.

There is only one disquieting feature. The stock in New York has somehow become lost between printer and binder. I do not understand how this could have occurred, though I have had much correspondence and even made a trip to New York about it. It seems to be a curious misfortune connected with the removal of one of the firms from its past location. I am taking legal advice and expect to get either the books or their value. We are meanwhile embarrassed by being out of stock of the volume for 1917 and very short of that for 1916.

The summary statement of our finances that follows is arranged upon a new plan, so as to make the distinction that is now necessary between current and permanent funds.

CURRENT FUNDS, including Sales Accounts.

Balance from 1920:

Accounts Receivable (sales)	\$ 134.20
Accrued interest (on deposit)	20.22
Cash on hand	184.45
	<hr/>
	\$ 338.87

Deductions during 1921,

Sales stock returned	\$ 98.40
Bad debt	2.00
	<hr/>
	100.40

\$ 238.47

Income—

Interest on bonds and deposits	\$ 62.09
less interest paid on notes	33.25
	<hr/>
	\$ 28.84

Sales of Proceedings (254)	\$ 399.68
less bad debt	1.75
	<hr/>
	397.93

Life Member	25.00
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Annual Members, 1920, additional	\$ 39.10
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Annual Members, 1921	880.00
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Partial Members, 1921	108.00
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Auditors, Detroit	14.50
	<hr/>
	1,041.60

1,493.37

\$1,731.84

Outlay—

Transfers of loans as gifts to Funds	\$ 185.00
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Life Membership do.	25.00
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Administration expenses	207.15
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Issue and sale of Proceedings	1,227.56
	<hr/>
	\$1,644.71

Balance to 1922:

Accounts Receivable (sales)	\$ 55.70
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Cash on hand	31.43
	<hr/>
	87.13

1,731.84

PERMANENT FUNDS.

Balance from 1920:

Life Membership Fund,

\$350 Liberty Bonds \$ 334.68

Deposit in savings bank 65.32

\$ 400.00

Reserve and Sinking Funds 664.10

1,064.10

Additions—

Life Membership Fund,

Transfers from loans, or cash . . . \$ 75.00

Additional membership 25.00

\$ 100.00

Sinking Fund,

Transfers from loans \$ 110.00

Gifts from individuals 112.00

Gleason Memorial Fund 354.47

576.47

676.47

Balance to 1922:

\$1,850 Liberty Bonds \$1,710.63

Deposit in savings bank 29.94

\$1,740.57

NOTES PAYABLE.

Brought over from 1920 \$ 200.00

Transfers of loans to gifts 160.00

Balance payable

\$ 40.00WALDO S. PRATT, *Treasurer.*

Hartford, Jan. 25, 1922.

Having examined the foregoing account, with the vouchers for expenditures, I hereby certify that it is correct. I have also examined the securities named and the record of deposit in the savings bank and find them to be as stated.

JAMES D. PRICE, *Auditor.*

Hartford, Jan. 27, 1922.

CONSTITUTION OF THE M. T. N. A.

(Adopted June 29, 1906)

ARTICLE I.—NAME AND OBJECT

SECTION 1. This organization shall be called the MUSIC TEACHERS' NATIONAL ASSOCIATION.

SEC. 2. Its object shall be the advancement of musical knowledge and education in the United States.

ARTICLE II.—MEMBERSHIP

SECTION 1. Any person actively interested in music may, subject to approval by the Executive Committee, become an Annual Member of the Association by the payment of four dollars (\$4.00) annually.

SEC. 2. Any person may become a Life Member of the Association by the payment, at one time, of fifty dollars (\$50.00). Life Members shall be exempt from the payment of annual dues.

SEC. 3. Each Annual and Life Member of the Association shall be entitled to vote at business meetings, and to receive a copy of the Annual Proceedings.

SEC. 4. The fiscal year of the Association shall be reckoned from a date two months before the Annual Meeting, at which time annual dues shall be considered payable.

SEC. 5. If, in any year, the Executive Committee shall deem it infeasible to issue the Annual Proceedings, each member who has paid annual dues for that year shall be entitled to the rebate of one dollar and fifty cents (\$1.50), which shall be credited as part payment of his dues for the ensuing year.

SEC. 6. Any person or institution may receive a copy of the Annual Proceedings upon payment of two dollars (\$2.00). Such persons or institutions shall be entered on the roll as "Subscribers."

SEC. 7. The Executive Committee shall have power, under such rules as they may make, to admit any interested persons to the Annual Meetings of the Association, but with no privileges except those of informal auditors.

ARTICLE III.—OFFICERS

SECTION 1. The entire control of the affairs of the Association shall be vested in an Executive Committee of nine members elected by ballot at the Annual Meeting. In 1906, three of these shall be chosen for three years, three for two years, and three for

one year; and annually thereafter three shall be chosen for terms of three years. Other vacancies at the time of the Annual Meeting shall be filled for the unexpired terms. Those who have been members of the Committee for the full term of three years shall be ineligible for reelection until after one year.

SEC. 2. From the members of the Executive Committee a President, Vice-President, a Secretary, and a Treasurer of the Association for the ensuing year shall be appointed, either at the Annual Meeting by the Association, or, in default of such action, within one month thereafter by the Executive Committee itself. Vacancies in these offices, or in the Committee itself, that occur during the year, may be filled for the balance of the year by the Committee.

SEC. 3. The Executive Committee shall require the Treasurer to give a satisfactory bond, shall make rules regarding his payment of bills and shall accept his accounts only when audited by a committee of two appointed by the Association, who may employ an expert assistant, if necessary.

SEC. 4. The Executive Committee shall have power to appoint any necessary committees with reference to the Annual Meeting, the publication of Proceedings, or for prosecuting any general or specific work of the Association. Of such committees, the President shall be a member *ex-officio*.

SEC. 5. The Executive Committee shall have power to determine what contributed papers shall be included in the Annual Proceedings, and in what form, whether or not they have been read in full before the Association.

ARTICLE IV.—MEETINGS

SECTION 1. The Association shall hold an Annual Meeting, the time and place to be determined by the Executive Committee, unless specially designated by vote of the Association.

SEC. 2. Special meetings shall be called by the President if ordered by the Executive Committee, or at the request of ten members.

SEC. 3. Fifteen members shall constitute a quorum.

SEC. 4. All business transacted by the Executive Committee and at the meetings of the Association shall be fully reported in the Annual Proceedings.

ARTICLE V.—AMENDMENTS

SECTION 1. Amendments to this Constitution may be introduced at any meeting of the Association, if previously approved by the Executive Committee or by not less than ten other members of the Association. A two-thirds vote of the members of the Association present and voting shall be necessary for the adoption of such amendments.

ROLL OF MEMBERS

[Life Members are indicated by SMALL CAPITALS, Subscribers and Partial Members by an *. All others are Full Members.]

- Adams, Crosby, Montreat, N. C.
 Adams, Mrs. Crosby, Montreat, N. C.
 AIKEN, WALTER H., Station K, Cincinnati, O.
 Allen, Mary E., 23 W. Lockwood Ave., Webster Groves, Mo.
 Allen, Mildred Mae, 712 St. Joe St., Lansing, Mich.
 *Anderson, Helen, 100 Mary Day Ave., Pontiac, Mich.
 *Anderson, Margaret, "The Musician," New York City.
 Andrew, Eva Mae, 151 S. Church St., Mt. Pleasant, Pa.
 Art Publication Society, 4517 Olive St., St. Louis, Mo.
 Arthur, Alfred F., 3101 Prospect St., Cleveland, O.
 *Arthur, Mrs. Alfred F., 3101 Prospect St., Cleveland, O.
 Austin, Minnie B., Edwards, Miss.
- Baars, Mrs. F. D., 419 E. 8th St., Little Rock, Ark.
 *Barendsen, A. L., 810 Davis St., Evanston, Ill.
 Barnes, Edwin, 242 W. Van Buren St., Battle Creek, Mich.
 Barrowclough, S. L., 1535 Canfield Ave. W., Detroit, Mich.
 Bassett, Mrs. Charles, 15 W. Franklin St., Shelbyville, Ind.
 Bay State Music Co., 254 Essex St., Lawrence, Mass.
 Beach, F. A., State Normal School, Emporia, Kan.
 Beardslee, Mrs. Marjorie B., Greenville, Mich.
 BEATON, ISABELLA, 7110 Kinsman Road, S. E., Cleveland, O.
 Becker, Gustav L., 516 W. 143rd St., New York City.
 BELLAMANN, H. H., Chicora College, Columbia, S. C.
 Benbow, William, 463 Elmwood Ave., Buffalo, N. Y.
 Benedict, Hattie, 7005 N. Clark St., Chicago, Ill.
 Bentley, William F., Knox College, Galesburg, Ill.
 BERGE, MARIE THERESE, 2 Walworth Ave., White Plains, N. Y.
 BESTOR, VIRGINIA T., The Portner, Washington, D. C.
 Bever, Mrs. Mabel L., 2821 3rd Ave. N., Billings, Mont.
 Birchard, C. C., 221 Columbus Ave., Boston, Mass.
 BIRGE, EDWARD B., Indiana University, Bloomington, Ind.
 Bissell, Lillian L., 44 Spring St., Hartford, Conn.
 Blake, Oswald, Heidelberg University, Tiffin, O.
 Blumann, Sigismund, Monadnock Bldg., San Francisco, Cal.
 Boeppler, William, 929 Edgecomb Place, Chicago, Ill.
 *Boettcher, Elsa C., 709 Seward Ave., Detroit, Mich.
 Bollinger, Samuel, 5526 Itzel Ave., St. Louis, Mo.
 Bolton, Florence, 135 N. Pierce St., Lima, O.

- Bowen, George Oscar, 2 Getty's Heights, Ann Arbor, Mich.
 Bowers, Raymond L., 753 Princeton Ave., Lansing, Mich.
 BOYD, CHARLES N., 131 Bellefield Ave., Pittsburgh, Pa.
 •Brachvogel, Mrs. Eleanor, 1927 Linwood Ave., Toledo, O.
 •Bradford, W. C., 1 Madison Ave., New York City.
 Bredin, Elias A., Hiram College, Hiram, O.
 Bretherick, Henry, 2580 Bush St., San Francisco, Cal.
 Brillhart, G. Davis, State Normal School, Mt. Pleasant, Mich.
 Brinsmade, Mrs. W. H., 9611 Larnder Ave., Cleveland, O.
 Brown, LaVerne H., Detroit Conservatory, Detroit, Mich.
 •Bullis, C. H., 1890 E. 79th St., Cleveland, O.
 BURGESS, LOUISE, Buford College, Nashville, Tenn.
 Burrowes, Katharine, 246 Highland Ave., Detroit, Mich.
 Butler, Harold L., University of Kansas, Lawrence, Kan.
 BUTLER, HENRY M., San Marcos, Tex.
 BUTLER, MARY S., State Normal School, San Marcos, Tex.
- CAMPBELL, LEROY B., Warren, Pa.
 Campbell, William W., New Wilmington, Pa.
 Carl, William C., 17 E. 11th St., New York City.
 •Carpenter, Georgeanna, 719 North Ave., Wilksburg, Pa.
 •Caulkins, Marguerite, 843 Pingree Ave., Detroit, Mich.
 •Cecilia, Sister, St. Mary's College, Monroe, Mich.
 •Charles, Florence, 5035 Woodward Ave., Detroit, Mich.
 Chevalier, Miss R. S., 3101 Prospect St., Cleveland, O.
 Childers, Thomas H., 834 Calumet Ave., Detroit, Mich.
 CHITTENDEN, KATE S., 212 W. 59th St., New York City.
 •Christy, Mrs. Mary H., 2517 John R. St., Detroit, Mich.
 Clapp, Philip G., University of Iowa, Iowa City, Ia.
 •Clark, Benjamin P., 8411 113th St., Richmond Hill, N. Y.
 Clark, Mrs. Frances E., Hotel Camden, Camden, N. J.
 Clark, Kenneth S., 1 Madison Ave., New York City.
 •Clemens, Sister, St. Mary's College, Monroe, Mich.
 Clippinger, D. A., Kimball Bldg., Chicago, Ill.
 Cobb, Margaret B., 628 S. West St., Kalamazoo, Mich.
 Cole, Rossetter G., Fine Arts Bldg., Chicago, Ill.
 •Columbia Graphophone Co., 1819 Broadway, New York City.
 Corey, N. J., 72 Orchestra Place, Detroit, Mich.
 •Corning, Ephraim L., Milford, Conn.
 Cowper, Holmes, Drake University, Des Moines, Ia.
 Crane, Julia E., 60 Main St., Potsdam, N. Y.
 Cullen, Mary, 2 Poplar St., Providence, R. I.
 Currier, Thomas P., Interlaken, N. Y.
- Dale, Lena E., 516 Karbach Ave., Omaha, Neb.
 Damrosch, Frank, 181 W. 75th St., New York City.

- *Daniels, Bess, Victor Talking Machine Co., Camden, N. J.
 - Dann, Hollis E., State Capitol, Harrisburg, Pa.
 - Deneke, Hermine L., 529 W. Market St., Akron, O.
 - Dennis, C. M., College of the Pacific, San José, Cal.
 - Detroit Chamber of Commerce, Detroit, Mich.
 - Detweiler, Elizabeth R., 33 St. Peter St., Schuylkill Haven, Pa.
 - Dickinson, Edward, 142 S. Cedar Ave., Oberlin, O.
 - Dickinson, Julia B., 14 Berkeley St., Springfield, Mass.
 - Douglas, Rev. C. Winfred, 127 W. 87th St., New York City.
 - Dudley, Marjory E., Univ. of South Dakota, Vermillion, S. D.
 - Dunham, R. W., Ohio Wesleyan University, Delaware, O.
 - Dykema, Peter W., University of Wisconsin, Madison, Wis.
- Earhart, Will, 215 Lothrop St., Pittsburgh, Pa.
- Eddy, Adda C., 136 W. Sandusky Ave., Bellefontaine, O.
- Ede, Arthur G., Woodstock, Ont.
- Enzinger, George, 5371 Cabanne Ave., St. Louis, Mo.
- Erb, J. Lawrence, 212 W. 59th St., New York City.
- Eyer, Frank L., Limestone College, Gaffney, S. C.
- Ezerman, D. Hendrik, 216 S. 20th St., Philadelphia, Pa.
- Farnsworth, Charles H., Teachers College, New York City.
- Farrar, Fannie J., Denison University, Granville, O.
- Fisher, William Arms, 178 Tremont St., Boston, Mass.
- Fitch, Mariette N., 48 Union St., Rockville, Conn.
- FOSTER, ADOLPH M., 227 S. Atlantic Ave., Pittsburgh, Pa.
- FOOTE, ARTHUR, 81 Green St., Brookline, Mass.
- Foster, Everett K., Wilde Conservatory, Lansing, Mich.
- FOURNIER, MRS. MARIE A., 404 Maple St., Sault Ste. Marie, Mich.
- Francis, J. Henry, 1425 Lee St., Charleston, W. Va.
- Frentzel, Mrs. Glenna Y., Miss Parks' School, Danville, Ill.
- Gannett, E. K., Iowa Wesleyan College, Mt. Pleasant, Ia.
- GANTVOORT, ARNOLD J., College of Music, Cincinnati, O.
- Garton, Samuel B., Earlham College, Richmond, Ind.
- Gehrkens, Karl W., Oberlin Conservatory, Oberlin, O.
- *Gillam, Marguerite, 6361 Northfield Ave., Detroit, Mich.
- Glock, Alma, Detroit Conservatory, Detroit, Mich.
- Glockzin, Albert A., Connersville, Ind.
- *Glover, Mrs. M. S., 300 N. Woodward Ave., Birmingham, Mich.
- GLOVER, NATHAN L., 627 E. Mill St., Akron, O.
- Glover, Nellie L., 203 E. Mill St., Akron, O.
- *Goddard, Fannie C., 87 Avenue D, Rochester, N. Y.
- Goldstein, Walter, 2919 St. Charles Ave., New Orleans, La.
- *Gould, Mrs. Raymond, 6726 Scott Ave., Detroit, Mich.
- Goulet, Sister Anna, St. Catharine College, St. Paul, Minn.

Gow, George C., Vassar College, Poughkeepsie, N. Y.
 Grabill, Glenn G., 132 W. Home St., Westerville, O.
 Graham, Amy, 44 Barrow St., New York City.
 Griffiths, Elliot, 1314 Elm St., Grinnell, Ia.
 *Grimes, Alma B., 2117 Green Ave., Detroit, Mich.
 Gross, Bertha, 1314 Liverpool St. N. S., Pittsburgh, Pa.
 GUCKENBERGER, BENJAMIN, 30 Huntington Ave., Boston, Mass.

Haake, Charles J., Northwestern University, Evanston, Ill.
 Haake, Gail M., Northwestern University, Evanston, Ill.
 Handy, Alida R., 601 W. Ohio St., Bay City, Mich.
 Hanson, Howard H., College of the Pacific, San José, Cal.
 *Harper, Harry C., 132 Hemenway St., Boston, Mass.
 HASTIE, WILLIAM A., 1621 Waverley Ave., Cincinnati, O.
 Hathaway, Mrs. J. C., 346 State St., Conneaut, O.
 Hattstaedt, John J., Kimball Bldg., Chicago, Ill.
 *Haviland, Mrs. Iva, 12361 Indiana Ave., Detroit, Mich.
 Heacox, A. E., Oberlin Conservatory, Oberlin, O.
 HEIZER, MRS. FREDERICK, 1215 Douglas St., Sioux City, Ia.
 *Hemenway, Adah, 223 Mt. Vernon Ave., Detroit, Mich.
 *Hering, J. Norris, 2113 St. Paul St., Baltimore, Md.
 HERITAGE, RICHARD A., 716 York Ave., Spokane, Wash.
 Hewitt, Harvey, 64 W. Winter St., Delaware, O.
 Higgins, Mabelle A., 1162 Scott Ave., Hubbard Woods, Ill.
 *Holland, Mabel L., 50 Elm St., Rockville, Conn.
 Holmberg, Fredrik, Oklahoma University, Norman, Okla.
 Hooper, F. M., Box 102, Oil City, Pa.
 HOTCHKISS, MRS. CHARLES E., 675 St. Mark's Place, Brooklyn, N. Y.
 Howells, Jonah, Haydn School of Music, Dewar, Okla.
 Howland, William, 5405 Woodward Ave., Detroit, Mich.
 Hudson, M. Ethel, 4931 Fountain Ave., St. Louis, Mo.
 Hughes, Mrs. T. B., Cozad, Neb.
 HUNT, MRS. MARY W., 46 S. 9th St., Richmond, Ind.
 *Hydinger, F. L., Millikin University, Decatur, Ill.

Ilgen, Elizabeth, 1095 Prospect Place, Brooklyn, N. Y.
 Irion, Mrs. Reah J., Dermott, Ark.

JAMES, ARTHUR C., 99 John St., New York City.
 *James, Philip, 2 W. 83rd St., New York City.
 *Johnson, Charles S., Toledo, O.
 Johnson, Elizabeth, Detroit Conservatory, Detroit, Mich.
 *Johnston, Mrs. Rebekah E., Benton, Miss.
 Johnstone, Arthur E., 4517 Olive St., St. Louis, Mo.
 *Jones, Grace E., 644 W. Ferry St., Detroit, Mich.
 Jones, Vincent, 356 S. Welton Place, Los Angeles, Cal.

- Keith, Lena C., 2268 Ashland Ave., Toledo, O.
- *Kemp, Dorothy, 223 E. Ferry St., Detroit, Mich.
- Kimbrough, Herbert, University of Washington, Pullman, Wash.
- *King, Mrs. J. C., 716 Stockton Ave., Flint, Mich.
- KINNEAR, WILLIAM E., Larned, Kan.
- Kleine, A. C., 474 Bluff St., Dubuque, Ia.
- Knapp, G. E., University of Wyoming, Laramie, Wyo.
- KROEGER, ERNEST R., Musical Art Bldg., St. Louis, Mo.
- Krohn, Ernst C., 3620a Connecticut St., St. Louis, Mo.
- Kunz, J. Charles, Fine Arts Studios, Toledo, O.
- Lassar, Richard, 202 S. State St., Chicago, Ill.
- Leanens, Frances, 527 S. Rose St., Kalamazoo, Mich.
- LeBaron, Harrison D., Ohio Wesleyan Univ., Delaware, O.
- LECKNER, MAX, 709 N. Pennsylvania St., Indianapolis, Ind.
- LECKNER, MRS. MAX, 709 N. Pennsylvania St., Indianapolis, Ind.
- Lederman, E. R., Centralia Conservatory, Centralia, Ill.
- LEE, FRANK A., Cincinnati, O.
- *Lee, Ruth, 542 Kenilworth Ave., Detroit, Mich.
- LeFevre, Cornelia B., 6 W. Cliff St., Somerville, N. J.
- Lewis, Florence G., 12203 Phillips Ave., Cleveland, O.
- *Lewis, F. Percyval, 1 Maxwell Road, Winchester, Mass.
- Lewis, Leo R., Tufts College, Mass.
- LEYENDECKER, P. JOSEPH, 125 Montrose Ave., Brooklyn, N. Y.
- Ling, Louis, Madison Theatre Bldg., Detroit, Mich.
- *Litchfield, Mrs. John H., 264 Turner St., Auburn, Me.
- *Lorsch, Hermine, Detroit Conservatory, Detroit, Mich.
- Louton, Mrs. F. A., 10502 Bryden Ave., Detroit, Mich.
- LUETHI, HARRY W., Wood Block, Ashtabula, O.
- *Luse, Eva, Haynes Bldg., Elkhart, Ind.
- Lutkin, Peter C., Northwestern University, Evanston, Ill.
- Lutton, Charles E., 64 E. Van Buren St., Chicago, Ill.
- Lychenheim, Marion, 2030 Kenilworth Ave., Chicago, Ill.
- *Macdonald, Florence, A., 48 Park Ave. W., Mansfield, O.
- MACDOUGALL, HAMILTON C., Wellesley College, Wellesley, Mass.
- Mackay, Francis A., St. Paul's Cathedral, Detroit, Mich.
- MACLEAN, JOSEPH, American Red Cross, Charleston, S. C.
- Makovsky, Bohumil, 204 West St., Stillwater, Okla.
- MANCHESTER, ARTHUR L., Hardin College, Mexico, Mo.
- *Mannebach, Margaret, 237 Palmer Ave. E., Detroit, Mich.
- Marsh, Florence A., 2524 LaSalle Gardens, N., Detroit, Mich.
- Martin, John B., 37 North Ave., Battle Creek, Mich.
- *Martin, Mrs. John B., 37 North Ave., Battle Creek, Mich.
- Martin, Mrs. Nellie B., 1927 Linwood Ave., Toledo, O.
- *Mary John, Sister, St. Mary's College, Monroe, Mich.

- Maryott, Harold B., Chicago Musical College, Chicago, Ill.
 Maxwell, Leon R., Newcomb College, New Orleans, La.
 McConathy, Osbourne, 1727 Wesley Ave., Evanston, Ill.
 •McConathy, Mrs. Osbourne, 1727 Wesley Ave., Evanston, Ill.
 McCormack, Vincent W., Annawan Bldg., North Attleboro, Mass.
 McCUNE, AGNES, Glendale, Cincinnati, O.
 McCutchan, Robert G., DePauw University, Greencastle, Ind.
 McPhail, William, McPhail School of Music, Minneapolis, Minn.
 •Meeker, Mrs. Laura H., 658 Warren Ave. W., Detroit, Mich.
 Menke, Emma, Lyon & Healy Bldg., Chicago, Ill.
 Meyer, Clara, Musical Art Bldg., St. Louis, Mo.
 Miessner, W. Otto, 521 Beverly Road, Milwaukee, Wis.
 •Miller, Eva, Mansfield, O.
 •Minick, Mrs. Alice A., 2207 Fairview Ave., Detroit, Mich.
 Minick, Perl A., 2207 Fairview Ave., Detroit, Mich.
 Miranda, Max G., Beloit College, Beloit, Wis.
 •Moore, Adda W., Kenton, O.
 Moore, Earl V., 541 Elm St., Ann Arbor, Mich.
 Moore, Gladys F., 509 W. 121st St., New York City.
 Morrison, Don, Oberlin Conservatory, Oberlin, O.
 •Morrison, Mrs. Don, Oberlin, O.
 •Morrisey, Sister Carmelita, St. Catharine's College, St. Paul, Minn.
 Morse, Charles F., 500 W. Canfield Ave., Detroit, Mich.
 Morse, Earl W., 5035 Woodward Ave., Detroit, Mich.
 Musical Blue Book Corp., 105 W. 40th St., New York City.
 •Musical Digest, 239 W. 39th St., New York City.
- Neff, Charles D., Upper Iowa University, Fayette, Ia.
 Newens, Adrian M., University School of Music, Lincoln, Neb.
 NORTON, MRS. IDA F., Homestead Realty Co., Homestead, Pa.
- Ochsner, Mrs. A. J., 2106 Sedgwick St., Chicago, Ill.
 Oetting, William H., 131 Bellefield Ave., Pittsburgh, Pa.
 Ogden, George F., Shops Bldg., Des Moines, Ia.
 O'Shea, John A., 120 Sutherland Road, Brookline, Mass.
- Palmer, Florence B., 3913 Farnam St., Omaha, Neb.
 PARSONS, ALBERT ROSS, Steinway Hall, New York City.
 •Parsons, Norma, 1226 Ferdinand Ave., Detroit, Mich.
 •Pearce, Ella G., 82 Hamilton Ave., Yonkers, N. Y.
 Pearsall, John V., 181 Argyle Place, Arlington, N. J.
 Pease, Edward, I. O. O. F. Bldg., Sacramento, Cal.
 Pease, Marshall, Gladwin Bldg., Detroit, Mich.
 Pease, Rollin, 2657 Orrington Ave., Evanston, Ill.
 Pennington, Alfred, Scranton, Pa.
 PERFIELD, MRS. EFFA ELLIS, 218 S. Wabash Ave., Chicago, Ill.

Petry, Harriet, 3434 Chape St., Detroit, Mich.
Pettingill, Alice, Musical Art Bldg., St. Louis, Mo.
*Poekopp, Kate, 110 Margaret St., Mt. Clemens, Mich.
PRATT, WALDO S., 86 Gillett St., Hartford, Conn.
PRESSER, THEODORE, 1712 Chestnut St., Philadelphia, Pa.
Price, James D., Warehouse Point, Conn.
Purviance, Hester, Fairmount, Ind.

QUIER, MRS. HELEN H., 701 Center Ave., Reading, Pa.

Rath, Erich, Hollins College, Hollins, Va.
*Rhetta, Edith M., Hotel Southland, Kansas City, Mo.
Rice, Charles I., 6 Melville St., Worcester, Mass.
*Rich, Mabel, Victor Talking Machine Co., Camden, N. J.
ROOD, KATHARINE A., 528 Main St., Stevens Point, Wis.
Rosborough, John M., Univ. School of Music, Lincoln, Neb.
Roussiau, L. H., St. Paris, O.
Rulon, Elsie W., Care Mrs. A. Van Harlingen, Bryn Mawr, Pa.
Russell, Dallmeyer, 131 Bellefield Ave., Pittsuzrhg, Pa.

SACKS, NATHAN, 619 N. King's Highway, St. Louis, Mo.
Salter, Sumner, Williams College, Williamstown, Mass.
Schifferstein, R. Paul, 429 S. Morgan St., Olney, Ill.
SCHMIDT, CARL G., 246 Hancock St., Brooklyn, N. Y.
SCHOFIELD, MRS. WILLIAM M., Lockhart, Tex.
SCHULTZE, H. E., Box 115, Springfield, Mo.
SCOTT, MARY M., 1115 Washington Ave., New Orleans, La.
Seiberling, Mrs. F. A., N. Portage Path, Akron, O.
Semmann, Liborius, Marquette University, Milwaukee, Wis.
Sherrard, Robert A., 235 N. 4th St., Steubenville, O.
Shirley, H. A., 14 West St., Winston-Salem, N. C.
Showerman, Mrs. E. G., 533 S. Park St., Kalamazoo, Mich.
*Sickelsteel, Catharine, 5071 Linsdale Ave., Detroit, Mich.
*Sidebotham, Mrs. E. B., Lapeer, Mich.
*Sidebotham, Margaret, Lapeer, Mich.
Silber, Sidney, 1103 R St., Lincoln, Neb.
Skilton, Charles S., 1318 Louisiana St., Lawrence, Kan.
Sleeper, Henry Dike, Smith College, Northampton, Mass.
Smith, Fred G., High School, Elkhart, Ind.
SMITH, MAY LYLE, Hudson, N. Y.
*Smith, R. A. Laslett, 697 Ridge St., Newark, N. J.
Sonneck, O. G., 3 E. 43rd St., New York City.
Spalding, Walter R., 5 Berkeley Place, Cambridge, Mass.
*Springer, Clara L., Montague, Mich.
Spry, Walter, Ohio Bldg., Chicago, Ill.
*Stahl, O. J., Univ. School of Music, Ann Arbor, Mich.

- STANLEY, ALBERT A., University of Michigan, Ann Arbor, Mich.
- *Stauss, John, 3622 Chestnut St., New Orleans, La.
- Stearns, Henry V., Washburn College, Topeka, Kan.
- Steckelberg, C. F., University School of Music, Lincoln, Neb.
- STERLING, WINTHROP S., 137 W. 4th St., Cincinnati, O.
- Stevens, Mrs. Frederick B., 223 Elliott Ave., Detroit, Mich.
- *Stevens, George B., 34 Gloucester Ave., Gloucester, Mass.
- STEVENS, ROBERT W., University of Chicago, Chicago, Ill.
- *Stiven, F. B., University of Illinois, Urbana, Ill.
- Stoddard, Jennie M., 5221 Stanton Ave., Detroit, Mich.
- Strassberger, Bruno C., Grand Ave. and Shenandoah St., St. Louis, Mo.
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 Wilcox, Will S., 90 Abbott St., Plains (Wilkes-Barre), Pa.
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 Winegarden, Mrs. Harry, 1650 Miller Road, Flint, Mich.
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York, Francis L., 5035 Woodward Ave., Detroit, Mich.

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- *Mayer, Helen, Conservatory of Music, Lansing, Mich.
- *McDonough, Anne J., 1823 Walnut St., Philadelphia, Pa.
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- Steele, Mrs. Claude L., 513 W. Court St., Muskogee, Okla.
- Stern, C. Grant, 213 N. 9th St., Ashland, Pa.
- Strassberger, Mrs. Bruno C., 2606 Louisiana Blvd., St. Louis, Mo.
- *Straughn, Mrs. Etta S., 318 W. Sycamore St., Kokomo, Ind.
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